

AUTHOR & JOURNALIST

25 CENTS

SEPTEMBER, 1961

THE WRITER'S TRADE JOURNAL



Frank Harvey

FRANK HARVEY *says*
*"If I were starting
to write today..."*

page 9

BEHIND THE SIMPLE

Ralph Friedman

ABOUT COPYRIGHT

John Donovan

LYRIC LOVING EDITORS LAY IT ON THE LINE

Daniel Smythe

THE BEGINNING GAGSTER - Bill Dye

STYLE IN WRITING - Rolfe E. Schell



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Last-Minute Market Tips from everywhere

Arthur Halliburton, Fiction Editor of the NEW YORK SUNDAY MIRROR, needs short-short stories of about 1500 words, give or take a hundred or so. "I can pay only \$50 each," he says, "but I pay the same for a reprint as I do for an original, and I don't require any right except for a one-time newspaper use." (Pay is on publication.) The theme most acceptable at present—it must be the theme of about every other story published—is love. "Our ideal is a light love story, with the complication worked out cleverly or amusingly, more or less in the style of, for instance, Wyatt Blassingame." This should certainly be a market for the good short-short writer who has rights to stories whose exploitation he may think he has exhausted.

SKIING is looking for writers, preferably those with access to the wire services, to serve as regional stringers for the magazine. They are especially short in the New England and Mid-West areas. Write to Robert W. Parker, National Editor, SKIING, P. O. Box 7858, Denver 15, Colo.

Time to correct the impression that AUDUBON MAGAZINE deals primarily with bird articles. It now covers the entire outdoor field except for hunting and trapping. All Nature is its scope. See listing in this issue.

POPULAR ELECTRONICS, One Park Ave., New York 16, can use one or two topical stories per issue on new electronic development—must be cover blurb material. Rates for these lead features go to \$300. Query first: Oliver P. Farrell, Editor or Julian M. Sienkiewicz, managing editor.

MARRIAGE, The Magazine of Catholic Family Living, Saint Meinrad, Ind., is looking for profiles of families that have solved unusual problems, for example: adopting unwanted children, helping handicapped members of the family, learning to adapt to job relocation, living with neighbors of other races, supplementing income for large family, etc. Also needed are reports, with quotes, examples, facts, on various social problems as adolescent drinking, early marriage, alcoholism, jealousy, mental illness and inspirational essays on such family subjects as kindness, gratitude, affection, conversation, fairness, etc.

HOOFS AND HORNS, 4425 E. Fort Lowell Rd., Tucson, Ariz., is in great need of western personality sketches, 1000-2000 words, with several professional quality 8x10 glossies of the subject. Willard H. Porter, Editor, suggests that "Writers in locations which have well-known subjects—rodeo people, ranchers, jockeys, old-timers, horse trainers—try to send us articles. You writers living in the western states, check on your neighbors. You may find a perfect subject right around the corner—or at least not too far away."

THE WORKBENCH, 543 Westport Rd., Kansas City 11, Mo. wants Shop Tips illustrated with photos. Pay for these is \$5 each.

OUR NAVY's current needs are less for fiction (excepting humor) than factual material. This latter can either be on the Navy of today or really exciting material dating back to World War II—especially unique events involving Navy ships. Accompanying pictures are a strong selling point. Address Gerard C. McHale, Editor, OUR NAVY, 1 Hanson Place, Brooklyn 17, N. Y.

GREATER WORKS, The official publication of The Brotherhood, The ALC, 422 S. Fifth, Minneapolis 15, Minn. uses short stories and articles of spiritual significance for men. Christian theology should be evident. All should be 1000 to 1800 words. Some short poetry of interest to men is used. They usually report in three weeks and normally buy first rights, sometimes second or simultaneous rights. Payment is on acceptance, 1c a word minimum for first rights on articles and stories, \$2 to \$8 for poetry. W. Herbert Kent is editor.

Marie Hale, Editor, announces a new quarterly, THE AX, and requests short stories with accent on good writing. Prompt reply is promised and standard pay. Address THE AX, Box 18616, Atlanta 26, Ga.

THE NATIONAL HUMANE REVIEW is planning a 100-page commemorative issue (Golden Anniversary) for January-February, 1962. Stories of historic value, stressing humaneness will be used, so writers, get to work now. Query Mrs. Eileen F. Schoen, THE NATIONAL HUMANE REVIEW, Box 1266, Denver, Colorado.

A special issue on rock n' roll music is being developed by MEN AND OPINION, P.O. Box 1963, Chicago 90. James E. Kurtz, Editor, says, "We need to contact writers from whom opinionated articles on this dance and its effect on teen-agers (if any), can be obtained. We are particularly interested in NEW WRITERS. Also very interested in hearing from potential and hopeful writers in high school and colleges."

THE MIRACULOUS MEDAL MAGAZINE, 475 E. Cheltenham Ave., Philadelphia 44, Pa., is looking for good Christmas stories up to 2500 words. Not interested in pseudo-historical stories dealing with the Nativity.

(More on page 16)

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Columbus Conference Sept. 23

The members of the Columbus (Ohio) Writers Club are experimenting with a one-day conference on Saturday, September 23rd at the Columbus Public Library, 96 South Grant Avenue, from 9:00 AM to 9:00 PM.

The Conference Committee is working diligently acquiring reputable, experienced writers as speakers throughout the day, climaxing with a panel of professional writers and editors in the evening.

The Club wishes to extend an invitation to A & J readers living in Ohio (or elsewhere) to attend. We are asking a \$1.00 registration fee. If any one is interested, they may acquire more information and registration forms if they will send a request to the Conference Chairman:

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AUTHOR & JOURNALIST

Founded in 1916

Vol. 46 - No. 9

J. K. FOGELBERG, Editor

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AUTHOR & JOURNALIST, founded in 1916.
Published monthly at 3365 Martin Drive, Boulder, Colorado
J. K. Fogelberg, Editor and Publisher.

Send changes of address and all other communications to the address above. Changes of address must be received by the 10th of the month to catch the following issue.
Subscription price in U.S.A., \$4 for 2 years, \$2.50 for 1 year.
Outside U.S.A., \$5 for 2 years, \$3 for 1 year. Single copies, 25 cents each.

Manuscripts and other material submitted should be accompanied by stamped, self-addressed envelope. Due care is exercised in handling, but AUTHOR & JOURNALIST assumes no responsibility for loss or damage.

Printed in U.S.A. Entered as second class matter at the Post Office at Boulder, Colorado, under the act of March 3, 1879. Copyright 1961 by J. K. Fogelberg.

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Due to the passing of Mrs. Ruth Hazelton, former director, of the Cirencester Literary Agency, Niagara Falls, Ontario, Mr. Alex S. Arnott has been appointed new director.

Mr. Arnott is a member of the Canadian Authors Association and was formerly an Associate Editor with the Monetary Times Publications of Toronto. Recently he was Production Editor with the Department of Religious Education, The Anglican Church of Canada. During the past 20 years he has published 200 articles and has conducted three syndicated newspaper columns.

A number of authors manuscripts without return addresses are with this agency and any writer who has material with his firm and who has not heard from them in more than one year should write a letter of inquiry. Please include return postage and send full name and address for a return mailing.

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Gagwriters Invited

The Gagwriters Institute Comedy Workshop, the comedy development center sponsored by the National Association of Gagwriters to discover, develop and encourage new young talents in the Seven Laffing Arts all over America, will start its 17th year on Wednesday night, September 13, with a "Showcase Talent Night" at 225 West 46th St., NYC.

The Workshop functions as a Humor Exchange for persons interested in creative endeavors in Radio-TV, Stage, Screen Vaudeville (remember!), Cartoons, Literature, Music and Dance.

"Open House" meetings for performers, writers, idea men & women, audience-reactors, are held every Wednesday at 8 P.M., at 225 West 46th St., NYC. The workshop holds regular "showcase performances" the fourth Wednesday of every month, as well as special showcases for agents, producers, and visiting groups of collegians or fraternal organizations.

McGraw-Hill Fiction Award

The second \$10,00 McGraw-Hill Fiction Award has been granted to Al Dewlen for his novel "Twilight of Honor," to be published in December of this year.

Mr. Dewlen is the author of two previous novels, "The Night of the Tiger," and "The Bone Pickers." He lives in Amarillo, Texas, with his wife and son.

For more information about the McGraw-Hill Fiction Awards see page 7, this issue.

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CONTESTS & AWARDS

AUTHORS & PUBLISHERS are invited to submit entries in the 31st Annual CALIFORNIA LITERATURE MEDAL AWARD contest of the Commonwealth Club of California. Entries are restricted to books bearing a 1961 original publication date. The author must be a resident of California. Both fiction and non-fiction books on any subject are eligible for consideration. Entrants are not restricted to California themes (except for the "California" medal). Letters of entry must be postmarked not later than midnight, January 31, 1962. For complete rules and entry blank write to Stuart R. Ward, Secretary, Literature Award, Commonwealth Club of California, 12th Floor, Hotel St. Francis, San Francisco 19, Calif.

THE DES PLAINES THEATRE GUILD, INC. is sponsoring its First Annual nationwide Playwriting Contest. Entries may be comedy or serious drama in prose or verse but must be previously unpublished or unproduced. Deadline is Nov. 1, 1961. The winner will receive a cash award of \$800 and the Des Plaines Theatre Guild hopes to include the winning play in its 1961-62 schedule of five plays. Complete information may be obtained by writing the Des Plaines Theatre Guild, Inc. P. O. Box 84, Des Plaines, Ill.

McGraw-Hill Fiction Award

The McGraw-Hill Fiction Award is open to any American novelist, published or unpublished. It is in the amount of \$10,000, of which \$2500 will be an outright grant and \$7500 an advance against royalties. The award may be given at any time to a novel-in-progress or to a completed work, and more than one award may be given in any calendar year. Since this is an individual award and not a contest involving hundreds of manuscripts, the publisher can reach a quick decision on any given manuscript and can offer early publication.

The editors of McGraw-Hill are the sole judges for the award. It is their purpose and intention that each award-winning novel should be capable of reaching a wide audience in the belief that the novel was originally conceived as a popular art form and should be so considered today. Each award winner of course must be a work of highest quality, and the basic values of the novel form—characterization, narrative, and literary vitality—will guide the editors in their selection.

For full information write Sonia Levintha, McGraw-Hill Book Co., 330 West 42nd St., New York 36.

Books Received

The U.S.A. Answers, edited by Kenneth E. Beer. U.S. and World Publications, Inc., 225 Lafayette St., New York 12. 248 pp. Paperback, \$2.50, plus 35c shipping charges; Clothbound, \$5.00 plus shipping charges. The guidebook provides answers, in concise question-and-answer form, to about 1800 questions most frequently asked about the United States by people abroad.

Report on General Revision of the U.S. Copyright Law. Copies may be obtained for 45c from the Superintendent of Documents, Government Printing Office, Washington 25, D.C.

A Concise Dictionary of Abbreviations, edited by George Mayberry. Tudor Publishing Co., 221 Fourth Ave., New York 3, N.Y. 159 pp. \$3.75.

Fawcett World Library, 67 W. 44th St., New York 36. Crest imprint.

Mandingo by Kyle Onstott 75c

False Scent by Ngaio Marsh 35c

Some Angry Angel by Richard Condon 35c

Jean-Paul Sartre: philosopher without faith, by R. M. Alberes. Philosophical Library, Inc., 15 E. 40th St., New York 16. 159 pp. \$4.75. Professor Alberes in this well-ordered volume traces through successive works the elaboration of various concepts now linked with French Existentialism. Translated from the French by Wade Baskin.

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Frank Harvey says

"If I Were Starting to Write Today"

by ROBERTA FLEMING ROESCH

(Mr. Harvey's first novel, *THE LION PIT*, was published by Little, Brown & Co. last Spring. It is described as a powerful, fast-paced story of love, ambition and disaster in a company-dominated Pennsylvania steel town. For Harvey, it represents the culmination of 10 years' work which was very nearly lost when fire hit his home.)

"IF I WERE STARTING TO WRITE TODAY, I would first try to make sure I was going to be able to eat and meet my bills, so that I wouldn't have to depend upon writing for that in the beginning. Then I would take a course to learn the fundamentals and get the nuts and bolts of things so I could present something worthwhile to the editor. After that I would decide what basic subject I wanted to write about most. Then I would cold-bloodedly evaluate my ideas to determine whether anyone would buy or read them. If I decided that my basic field was one that seemed to be potentially salable property, I would take myself out of the amateur category of the field by getting lots of the best information on it and by personally participating in every phase of it."

Frank Harvey, author of a hundred and sixty stories and articles for such publications as *THE SATURDAY EVENING POST*, *ARGOSY*, *POPULAR SCIENCE*, *NATION'S BUSINESS*, *PARENTS*, *FARM JOURNAL*, *BALLENTINE* paperbacks, and other publications spoke thoughtfully and sincerely.

"From what you say," I told him as I weighed his words, "it sounds as though you're a person who believes in specializing in a basic field. If that's the case, how would you advise new writers to get started on a specialty?"

I studied Frank Harvey while I waited for his answer. He was a tall rugged-looking man, and his vigorous air made me feel he could easily be a pattern for one of the heroes of his own specialty—his jet-propelled aviation and adventure pieces. I liked the way his brown slacks, brown-figured

sports shirt, and checked tweed jacket seemed to belong with his white hair, ruddy complexion, and horn-rimmed glasses. But I particularly liked his obviously sincere desire to give his best to the task at hand, whether it was an interview or a story for the *POST*. He picked up a magazine while he thought and unconsciously doodled on that.

"When you're first starting out to write," he said finally, "you should look for a fresh new field for a specialty. Often a new writer will find it helpful to take *THE WALL ST. JOURNAL* and comb that for leads and ideas. Once you get an idea for a specialty you need to subject yourself to it in every way. Read everything you can in the field. Find out the most advanced information on it, and involve yourself as much as possible in the world of your specialty. Sometime you have to try several things before you hit your ultimate specialty. For instance, I tried pieces on stock car racing for a while before I got started on my aviation specialty.

"What finally got you started in your aviation specialty?"

While Frank Harvey thought back to his earlier years, I took a moment to absorb the setting for our interview. His rambling New Jersey farmhouse was built of old dressed stone. Red geraniums were planted in the yard, and a swimming pool was on the side. Inside the house the rooms were a comfortable mixture of hand-hewn wooden furniture, captains' chairs, a leopard skin from India, antique tables, braided rugs, and well-filled

Roberta Fleming Roesch writes a six-day-a-week column on jobs and opportunities for King Features Syndicate and spends the rest of her time working on a forthcoming book, writing magazine articles, and lecturing. She was formerly on the staff of *EVERYWOMAN'S* and has taught writing by correspondence courses and in adult school classes. Her writing credits include *READER'S DIGEST*, *PARENTS*, *AMERICAN HOME*, *BETTER HOMES AND GARDENS*, *TOGETHER*, *EXTENSION*, *EVERYWOMAN'S*, *TORONTO STAR WEEKLY*, *FAWCETT PUBLICATIONS*, and *HILLMAN PUBLICATIONS*.

book shelves. The living room in which we talked was done in pale green wallpaper, brightly alive with provincial designs. But I made myself stop looking at the gay prints as Frank Harvey began to talk.

"Actually," he said, "several things built up to my aviation specialty. My first job after college was writing about steel for Bethlehem Steel Corporation, and while I worked at that job I got interested in flying and became an airplane pilot on the side. Then when World War II came along, my flying experience led to a Navy officer's commission in charge of special devices training on a Hellcat fighter base at Daytona Beach, Florida. From this point on I worked at integrating my writing experience and flying experience. But it took a long time to be known as a specialist, so while I worked up publishing credits and built up my specialty, I combined bread-and-butter copy writing and publicity writing with my free lance writing." He stopped scribbling small marks on the magazine and put his pen on the table. "Finally, I got a job with ARGOSY as a flying reporter with my own plane and that was my real start as a specialist. Later I began to make the POST and to date I've been in twenty four issues. I worked hard to make the POST." He smiled modestly. "But some of the free lance POST sales have led to movie and television sales as well as appearances in short story collections."

"Let's talk about free lancing in general for a moment," I suggested. "From what you've said about free lancing *plus* bread-and-butter jobs, I gather you believe writers should put off full-time free lancing until they're very well established."

"I'm so convinced of that I waited till I'd sold to a number of major magazines before I took the plunge," he said in his sincere, thoughtful way. "Frankly, I don't believe that free lancing is for too many people. It's a tough way to make a buck. Even after you make your mark with the editors every new story or assignment is just about as hard and challenging as the last one, and everything in the free lance business is a brand new project in which you have to prove yourself. It's a fallacy that once you have made it, you are in. That's why I feel that the majority of people who want to be free lance writers would do well to try to get a rent-paying sideline such as a contributing editor's job, a staff job that doesn't tie them down, or a contract with a magazine."

"I agree," I told him. "But how do you suggest a writer get started with a magazine.—either for a job or an assignment?"

Frank Harvey picked up the magazine and pen again and thought for a while how to answer this question in the most helpful way.

"Naturally, assignments and bread and butter jobs aren't usually given out until a writer has some publishing credits and a worthwhile background to offer," he said at last. "So, consequently, when you're serious about writing, the best thing you can do is to hammer away at magazine pieces on speculation until you make a few sales.

While you're writing these initial pieces on speculation, you must leave no stone unturned in research, writing and observing editorial wishes. You must always be willing to rewrite until you have given your very best to a piece. When I was getting started, editors sometimes made me do three or four complete re-writes on a piece—which was discouraging at that time. But, looking back, it was very, very valuable to me. If you haven't got the patience or guts to do this sort of thing, you'd better forget writing. There's almost always a way to make material better. Often if you let material sit for a few days, you can cut down on some of the long, winding sentences in your writing.

He paused a moment while he shifted his position on the couch.

"When your writing is finally good enough and you've succeeded in selling about six pieces on speculation, you're in a position to ask for assignments or jobs. The best way to do this is to write the magazine of your choice a short letter indicating clearly what you have in mind. Say something like: 'In the last three years I have sold — articles and stories to — and so I am suggesting to you an article on —.' Follow this opening with a brief paragraph on your idea. These paragraphs should have a good narrative hook, a good gimmick, and a good selling point. I use about three paragraphs for these letters. Gradually these letters should get you started. Then once you get started and known in your specialty the assignments will start coming to you. Whenever sales and correspondence warrant asking for interviews, you should very definitely try visiting editors in person, for once an editor has bought two or three pieces from a writer, interviews are far better than letters if you hope to get assignments."

He put his magazine and pen aside as another thought came to him.

"Incidentally," he added quickly, "tell writers that once they hit a magazine, they should hit it again with fresh and even more exciting material just as soon as possible. Magazine contacts are too hard to come by to drop a contact once you have it."

"In order to keep hitting magazines with fresh new material, what do you have to say about writing schedules or methods for getting work done?" I asked.

"As far as schedules go," he said, "it's every writer for himself. Here's the thing. You have to produce salable material, and quite a bit of it, or you go broke. So do it any old way that works. If I have nothing to say, I feel it's silly to sit and look at a typewriter. To me, writing is like sign waves. You have to write when the sign waves are in your favor."

He picked up the magazine again and folded it in his hand.

"I think of my stories a great deal while I'm away from the typewriter. I work out the characters, plot, and gimmick in my mind and if there

is anything in my plan that isn't completely believable, I discard my plans and work them over again. Often I do this part of my writing while I'm walking with my dog, and sometimes the ideas jell while I walk. Then I know it's time to hurry home to the typewriter. I can usually write fairly fluently then."

"This is the system that works for me," he added with the sincerity that I liked so much. "But as I said a moment ago, every writer must find his own way."

I wrote that down in my notebook, then quickly checked my notes.

"Now that we've discussed all the things I've jotted down—specialties, bread and butter jobs, learning fundamentals, writing and re-writing, speculation, publishing credits, editorial contacts, and working methods—suppose you take the pilot's seat and talk about anything else you think is important," I said.

He was silent a little while and I could see that once more he was making an effort to help writers as much as he could.

"Along with having a good specialty," he said finally, "you must be sure to have something to say. You can't sell fluff. Actually, *what* you have to say is almost invariably more important than how you say it. Even though clear, simple writing is an absolute necessity, it's not the whole story. Some writers can turn out clean, clear phrases, aptly expressed. But many of these writers are not selling simply because they have nothing to say."

He grew more thoughtful as he talked.

"In my experience, there's only one way to have something important to say," he said, "and that's to expose yourself to everything you expect to write about. You have to take the time and make the effort to be precise about getting the little tiny authentic details that you get only from living closely with your subject. Since my stories deal with action and adventure, I've always made an effort to go all over the world exposing myself to all kinds of adventures and all kinds of people. I've either personally done everything I've ever written about, or, if I was scared to do it, I've gotten as close to it as I could and watched it as carefully as I could while somebody else did it. To me, a writer is a guy who goes out and does things when other people sit it out."

"What about an example of this?" I prompted.

"There was a time in India," he said after thinking a moment, "when a buzzard crashed through the windshield of the plane in which I was riding. This accident knocked the co-pilot cold. The other pilot was able to land the plane with great difficulty. But, after this, the plane was grounded for several days in New Delhi, so all the non-writers went to a hotel and waited it out."

"But I got bored drinking in the bar," he continued. "I wanted to be among the Indians and experience what they experienced each day. So I took an Indian bus and rode around the countryside. The temperature at the time was 130 and the bus was loaded with babies and old people. During the ride the bus broke down and the Indians who tried to fix it worked a long, long time with no success. Finally, I went up to see what I could do. This was apparently not the usual thing for a white man to do, but when I got up front I could see that the only trouble was a fan belt that needed adjustment. I saw I could fix it, and when I got up from under the bus all the Indians on the bus climbed out and stood in line to shake my hand in gratitude. Women lifted their babies and children up in the air so they could see the dirt on the white man's face. As I stood there I saw a side of the Indians that I doubt I would have known had I stayed inside of the cool American-type hotel. But you don't have these things happen to you, unless you get out and experience as many things as possible."

Frank Harvey put his well-marked magazine back on the table and spoke more thoughtfully now than at any other time in the interview.

"In the final analysis," he said, "when you start out to be a writer you must prepare yourself to go through life as a sensitive, intelligent sponge. You must absorb all the people and all the situations around you for as far as you can reach, and you must see, feel, suffer, enjoy, understand, and experience everything you possibly can. Writing is not an ivory tower operation. It is just getting the honest truth sensitively and simply and clearly on a piece of paper. When you sit down and tell a piece of paper exactly what happened (not what you *think* a "writer" would say) you can call yourself a writer!"

INCURABLE

by ETHEL JACOBSON

The docs have a cure, a miracle drug
For everything that ails you.
Get bitten by the peskiest bug,
And Science never fails you.
You're back to normal—a shot or two,
And maybe a pill to nibble—
Except when what has bitten you
Is this fatal urge to scribble.

BEHIND THE SIMPLE

by RALPH FRIEDMAN

Some article writers seek the unusual, the sensational, the story that is "far away." I capitalize on the relatively simple things, the known things, the taken-for-granted things. Perhaps I might do better if I switched, but, frankly, the "sensational" does not awe me. I derive much more excitement from probing the "simple" themes, from providing a depth and freshness to taken-for-granted items. At any rate, I have the consolation that all four of us—wife, baby, dog and me—are eating regularly.

Too often, material close becomes material trite; the range of our vision encompasses the world. And material trite and universally-known is material dead, so we tell ourselves. I learned this lesson when I lived in San Diego, 20 miles above Tijuana-Baja, California, where the swift Mexican game of Jai Alai is played nightly at the Fronton Palace. I had been to Tijuana many times, and had sold several stories on the "exotic" phases of it. But Jai Alai! why, everybody knew about it. No one in San Diego seemed to consider the game a novelty.

Then, one morning, I opened a slick paper magazine to see a story on "The world's Fastest Game." You can guess what that was. And you also know where the photos were taken.

Within the next three or four months I saw several other articles on the sport. Magazines had come down with the Jai Alai rash. I writhed, groaned and kicked myself.

Since then, wherever I am, I try to lean back and look at the subject at hand from a distance. I ask myself: If I were somewhere else, would this interest me? And: What are the local people missing in the subject so that I can make it appear new and fresh to them?

While at the University of Oregon several years back, I met an anthropologist who spent a lot of time tramping the state in search of ancient Indian artifacts. The University and town took him and his work for granted; there was nothing "interesting" about either, I was told. But one day I asked the professor: "If I were looking for an Indian mound, how would I go about finding one? And when I did find one, how should I dig?"

The answers he gave me were put together into two articles—one of which sold to the *Northwest Living* section of the *Oregon Journal*, the other to *Fortnight*.

Four summers ago my wife, Phoebe, and I were in Missoula, Montana. Here is located the largest United States Forest Service Parachute Project base in the country. The Project is better known as "Operation Smokejumper," an activity which

parachutes young firefighters, or "Smokejumpers," into wilderness areas, where roads are non-existent and trails few, to combat blazes.

You might think the local Chamber of Commerce and the Forest Service would appreciate a writer being interested in the project, but I was told: "There's no point. It's been done over and over again."

Generally, what this means is that the local papers and regional publications have mundanely harped upon it. So I hid myself out to the base and spent two hours there.

What would you want to know about "Operation Smokejumper?" I asked: What causes fires and how are they detected? What are the usual sequence of events between the first sighting of a fire and the men jumping? How are the men selected, where do they come from, how are they trained, from what height do they jump, how many jumps per season do the Smokejumpers average, how do the men organize themselves once they have landed, how do they fight the fire, how are they returned to the base?

Well, I must have gotten something "new" out of the "old." To date I have sold eight Smokejumper stories.

At the base I was told that one of the Operation flyers was "an old bush pilot," but that he had been "written up lots of times." On my way back toward town I paused at the airport to talk with this man, asking him simple questions about bush flying, of which I knew next to nothing. The answers were not startling, but neither were they trite. The article was printed in the Sunday magazine section of the *Spokane Spokesman-Review*.

A few days later Phoebe and I halted for the night in Twin Bridges, also in Montana. After supper, having nothing in mind, we ambled over to the state orphanage, at the edge of town. The buildings were very old, somewhat dilapidated, and strictly institutional looking—in fact, a bit like a prison.

We looked up the director, a tall, husky, youngish, handsome fellow who in his college days had been a star athlete. "What's a guy like you doing here, what did you find, what changes have you made, and what is the philosophy which guides you in your aims, which are what," we asked. Of course, the questions were not put exactly that way, but they will do, to illustrate the kind of information we sought.

The director's story turned out to be a heart-rending, sensitive, courageous and hopeful tale of a man who had been plucked from the classroom to do a job for which he was not formally

trained, not given the money, and not provided with competent assistants. But resolutely he stepped into the gloomy, reformatory-like atmosphere, and through love, kindness, fair play and devilishly hard work had created, among his two hundred charges, a healthy, optimistic attitude. *North American Newspaper Alliance* bought the article, and it was printed in scores of leading papers.

Another two weeks, another 15 stories or so later, found us in Pueblo, Colorado. You will remember Pueblo as the place where Bridey Murphy was born, or reborn, whichever you will. My wife and I covered some trade stories, then started to drive away, toward New Mexico. It was a hot July afternoon and if you have ever been in Pueblo on such a day you will know how uncomfortable discomfort in a plains steel town can be. We were anxious to be on our way, toward the cool highlands of Taos.

But something happened to me. Something, it seems, always happens in such a situation. It is a kind of intuitiveness, acquired through years of groping, looking, smelling and feeling for stories.

"Let's go back," I suddenly declared. "Why?" Phoebe asked. "Bridey Murphy," I said. She burst into as much laughter as it is possible to burst into on a sultry, glaring, irritable afternoon. "Everybody has done it!" she exclaimed, not amused. "They've covered every angle. There isn't a single thing that hasn't been done seven different ways."

"Oh yes there is," I replied doggedly, and wheeled the car back toward Pueblo.

"O.K.," she chafed. "What is it?"

"The simplest thing in the world," I told her. "So simple that a writer looking for sensational angles would never see it."

"And?"

"And that is, what happens to the people involved, and the community, after months of massive publicity."

We visited many of the key people connected with the Bridey Murphy story, and talked to others in town. *North American Newspaper Alliance* paid me a top fee for the article which was featured on the front pages of some metropolitan dailies.

There are examples and examples of successful peering behind the well-known. Let me cite a few more. Millions of words have been written about Donald Duck, the irascible cartoon mallard. But who supplies the voice for Donald Duck? Did you ever wonder? I did. I found the man, queried *The Kiwanis Magazine*, received an assignment, and sold them the story for \$150.

Two summers ago Phoebe and I drove past a big yellow-colored hill in southern Utah. In front of it was a wayside lunchroom and souvenir shop, bearing the name: "Big Rock Candy Mountain." That struck a responsive chord in my "intuition." We stopped, introduced ourselves to the "trading post" owner, and began a conversation. The

owner talked enthusiastically about the hill and how it had received its odd name. In fact, he said, he had tried to interest some visiting writers, but none had seen a story. "So what?" was their verdict.

You recall the old folk song about the place where: "The sunshines every day on the birds and the bees, and the cigarette trees, and the lemonade springs, where the bluebird sings." It's the "Big Rock Candy Mountain," where "All the cops have wooden legs, and the bulldogs all have rubber teeth, and the hens lay soft-boiled eggs."

It seems that 50-odd years ago, when the Denver and Rio Grande Railroad had a spur track to a town just south of the hill, there was a hobo "jungle," or squatter camp, here. One of the brakies on the railroad was Harry McClintock, a humanitarian with a gypsy heart. He paid many a visit to the jungle, listening quietly by the campfire as the bindle-stiffs poured out their tales of woe and day-dreamed aloud of a land built in the lap of luxury.

One night "Mac" had a dream about a hobo's paradise. It was the yellow-colored hill. The next morning he wrote the song. Though he never copyrighted it, it made him famous. He quit his job and moved to San Francisco, where he composed "The Daring Young Man on the Flying Trapeze" and other memorable tunes.

Is there a story here? I thought so. So did two editors.

There are ghost towns by the score. The subject has been overworked, it seems. So I am told—especially by editors. Yet I sold three stories about one such place in northeastern Oregon.

An elderly but still agile couple are the town's only occupants. How do they live, carry on communication with the outside world during the long months of isolating snow, feel about tourists; are they ever bored, do they ever have a desire to leave the place? The people, not the town, are the story. The town is only background for the people, yet the county papers had never been deeply interested in the couple. They were there, they had been there for ages, they would probably be there forever. The papers took for granted the things which excited my curiosity.

Once, for some weeks, we lived in Boyle Heights, a multi-ethnic neighborhood of Los Angeles. It is well-known in the city, and several article writers reside there. The relationships of peoples of different stocks to each other, which everyone on the Heights accepted as drably ordinary, provided me with a stimulating subject. I set out to do a sociological study, written for the layman, *Fortnight* gave me \$100 for one article and *Frontier* \$35 for another. Copies of my original manuscript were typed by the police department and distributed to the libraries and social and civic agencies of the area. Several persons told me that my articles had given them a "new look" at themselves.

There should be no such thing as the obvious for a writer. Behind each "simple fact" are a dozen or more facets of complex associations.

Questions which might appear too silly to ask often elicit intriguing and sometime amusing replies. When I was Hollywood correspondent for *Labor's Daily*, I used to ask the "glamorous" ladies: "Do you consider yourself to be in a glamorous profession?" and "What is glamour?" I received some very unusual responses. And once, when I asked Jimmy Durante, "What is comedy?", he provided this interesting copy:

"What is comedy? Comedy to me, and the truest comedy, is the simple things, what happens in everyday life. When you talk about your wife, what happens in your home, what happens in your business.

"Like this—I tell this: a fella says to me that I should take up horseback riding, horseback riding is good for me. Riding is easy, he says. All you got to do is remember: when the horse goes down, you go up; when the horse goes up, you go down. I tried it. When the horse went down, I went up. When I came down—the horse wasn't there."

The why of a subject is very important. The what is, too: What Makes Sammy Run, so to speak, is a good approach to stories about people. The who, of course, is often a good clue—or a puzzle to unravel. The where has its own value, especially in travel stories. But the how, the oft-neglected how, too readily relegated to trade writing, can open doors to all kinds of rich material.

How something happens is regarded as a technical matter by many writers, not to be applied to stories where adventure and tense feelings are involved. But many of us, as readers, are eager to know *how* something is accomplished, whether it involves training a parakeet or climbing a Himalayan peak. The step-by-step how, properly drawn, can make an exciting narrative.

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for eight days. One Portland free-lance writer sold about a dozen short articles on Wilson and his hounds, but all the articles dealt with nothing more than the sensational exploits of the "man-hunters."

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To keep the "simple" thing at hand, so that it is recognizable, yet hold it off, so that a new, more enlightening perspective may be gained, is the challenge which confronts and delights the imaginative article writer.

The Beginning Gagster

by BILL DYE

If you sit in corners and tell yourself jokes you have never heard before, if you see hidden ridiculousness in situations that causes you to go off in gales of laughter, if you don't take anything too seriously, then pull up a gagslip, friend—you're a cartoon gagwriter.

A cartoon gagwriter is nothing more than a "cartoonist's writer." The artist selects your gags, interprets them, draws them, sells them, and pays for them after the sale is made. You please him—let him worry about pleasing the editors and you have half your problem solved.

You'll never get rich or famous. The pay is usually twenty five percent of the check after the sale, and the cartoonist is the only person aware of what

a funny fellow you are.

You will, however, get some excellent training in visual writing. Cartoon gagwriting sharpens any writer, and especially those who are going into visual media such as playwriting, television, advertising films, etc. You learn to work in words and pictures. You learn to cut to the bone for each story must be complete, well characterized, motivated, the scene must be set, and the dialogue written on a three by five slip of paper, without reading like a telegram.

THE GAG IDEA

"There is no such thing as a new joke" is a dastardly lie probably fostered by someone who went on to make a million with anthologies of

stolen jokes, but it is agreed there is nothing like an old joke to make a new one. Don't confuse creation with swiping. Cartoonists know their business, and you're committing suicide as far as they are concerned when you send them old worn out gags in batch after batch.

Switching and creation—this is how the new ones come from the old.

Read every joke book you can lay your hands on. These will not only put you in the proper frame of mind for creating jokes, they will let you play a profitable little game called, "What if?"

Read the joke carefully and really study it. File it in your mind so you won't duplicate it later, thinking you have an original gem, and mull it over to see what other possibilities the situation offers.

The writer and artist have tried to show the peak of a funny situation, but investigate it for other peaks or for alternative happenings.

Take a gag found in *Over Sixteen*, Vol. 5. A chef is carrying a platter containing a crab. The crab's claws are in close proximity to his bandaged nose. The chef has an angry look. The writer and artist believe they have shown the peak of the situation when they show the reader the chef has been outwitted by the crab—but have they? "What if" the chef was French? Frenchmen suggest dueling. "What if" the chef and crab got into a duel. "What if" the chef used scissors as a weapon—duplicating the scissors-like claws of the crab? This would be a gag—but still, there might be another peak—another alternative. Search for it. "What if" the chef wanted to revenge himself on the crab? "What if two ladies were dining—one old and ugly, the other young and beautiful? "What if" the chef instructed the waiter who was serving the women, "Give the crab that bit me to the ugly woman—I want to see him suffer." As you can see "What if?" is one of the major and principle mechanics of creating fresh and new gags.

You need not limit yourself to jokes and cartoons—although it is a good idea to develop your joke vocabulary and gag sense. Funny situations can be built around any event.

Start writing and never throw away an idea. Toss it into a box and look at it later. It will eventually jell.

Keep writing at all times. Never be without a pad and pencil, for ideas will strike you at the oddest times. My wife is still saving a gag I wrote on the back of our marriage certificate while we were being driven from the church to the reception (It was not a honeymoon gag!)

FORMAT AND FILE

All, not just part, but *all*, cartoonists use a three by five filing system. Type all your gags on three by five slips of bond paper that can be bought padded at any five and dime or stationery store. Type them in duplicate, for you will be using two files—a WORKING FILE and a CONTROL FILE.

Just as soon as you get twenty good solid gags, start typing them in preparation for market. They will look like this:

No. 443

The scene is a restaurant. A chef is holding two lobsters on a platter. His bandaged nose indicates one has just bitten him. Two women diners are at a table. One is very old and homely while the other is young and beautiful. The chef hands the lobsters to a waiter and says:

"Give the one that bit me to the ugly woman — I want to see him suffer."

Describe the scene in complete detail — but allow the cartoonist to do his own characters. He knows what expressions to use and what type of character. You explain your idea fully and let him draw it!

Set up your WORKING file numerically. This is where you keep your originals. Your CONTROL file is broken into four sections; ACTIVE, which is the file that is being worked at all times; HELD, which is the file that the gags held by cartoonists are filed away in until they are sold and paid for; RETIRED where the duds and sold gags go; and the OUT file, which is derived into sections for each cartoonist you are submitting to. When you mail, put the duplicates in his slot.

MARKETING

When you have a few gags ready to go, type—or save a great deal of time and rubber stamp—your name and address on the back of the originals. Go to some of your favorite magazines and pick the cartoons you think are the funniest. You will naturally write what you like—and if you like a particular cartoonist's work, then you're writing his kind of material. Send a batch of ten gags to this cartoonist in care of the humor editor of the magazine in which he appears with regularity, and note on the envelope, "Please Forward."

Always send a stamped, self addressed envelope, and with the first batch, ask him for his mailing address. If he wants to see more, he will send it. If he doesn't send the address, you won't be wasting postage for months like you sometime will with the magazines.

When they come back, check for holds. If there are any, mark the cartoonist's name on the back of the duplicate and file it away in the duplicate file. Mark the duplicates left as having gone to the cartoonist. A rubber date stamp is very good for this if you assign each cartoonist a number. Put the batch in the mail to another cartoonist, transferring duplicates to his file.

When a gag has been sold or has been on the wheel for a time and you figure it is a dud, retire. Don't throw it away. Take it out later and look at it. You'll see what caused the trouble, and will be able to remedy if after you have worked with gags for a few months.

Keep them in the mail, keep writing, keep your chin up and don't expect any money for at least six months.

You are now a gagwriter—what are you going to do about it?

Good luck.

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"There is no such thing as a new joke" is a dastardly lie probably fostered by someone who went on to make a million with anthologies of

stolen jokes, but it is agreed there is nothing like an old joke to make a new one. Don't confuse creation with swiping. Cartoonists know their business, and you're committing suicide as far as they are concerned when you send them old worn out gags in batch after batch.

Switching and creation—this is how the new ones come from the old.

Read every joke book you can lay your hands on. These will not only put you in the proper frame of mind for creating jokes, they will let you play a profitable little game called, "What if?"

Read the joke carefully and really study it. File it in your mind so you won't duplicate it later, thinking you have an original gem, and mull it over to see what other possibilities the situation offers.

The writer and artist have tried to show the peak of a funny situation, but investigate it for other peaks or for alternative happenings.

Take a gag found in *Over Sixteen*, Vol. 5. A chef is carrying a platter containing a crab. The crab's claws are in close proximity to his bandaged nose. The chef has an angry look. The writer and artist believe they have shown the peak of the situation when they show the reader the chef has been outwitted by the crab—but have they? "What if" the chef was French? Frenchmen suggest dueling. "What if" the chef and crab got into a duel. "What if" the chef used scissors as a weapon—duplicating the scissors-like claws of the crab? This would be a gag—but still, there might be another peak—another alternative. Search for it. "What if" the chef wanted to revenge himself on the crab? "What if two ladies were dining—one old and ugly, the other young and beautiful? "What if" the chef instructed the waiter who was serving the women, "Give the crab that bit me to the ugly woman—I want to see him suffer." As you can see "What if?" is one of the major and principle mechanics of creating fresh and new gags.

You need not limit yourself to jokes and cartoons—although it is a good idea to develop your joke vocabulary and gag sense. Funny situations can be built around any event.

Start writing and never throw away an idea. Toss it into a box and look at it later. It will eventually jell.

Keep writing at all times. Never be without a pad and pencil, for ideas will strike you at the oddest times. My wife is still saving a gag I wrote on the back of our marriage certificate while we were being driven from the church to the reception (It was *not* a honeymoon gag!)

FORMAT AND FILE

All, not just part, but *all*, cartoonists use a three by five filing system. Type all your gags on three by five slips of bond paper that can be bought padded at any five and dime or stationery store. Type them in duplicate, for you will be using two files—a **WORKING FILE** and a **CONTROL FILE**.

Just as soon as you get twenty good solid gags, start typing them in preparation for market. They will look like this:

No. 443

The scene is a restaurant. A chef is holding two lobsters on a platter. His bandaged nose indicates one has just bitten him. Two women diners are at a table. One is very old and homely while the other is young and beautiful. The chef hands the lobsters to a waiter and says:

"Give the one that bit me to the ugly woman — I want to see him suffer."

Describe the scene in complete detail — but allow the cartoonist to do his own characters. He knows what expressions to use and what type of character. You explain your idea fully and let him draw it!

Set up your **WORKING** file numerically. This is where you keep your originals. Your **CONTROL** file is broken into four sections; **ACTIVE**, which is the file that is being worked at all times; **HELD**, which is the file that the gags held by cartoonists are filed away in until they are sold and paid for; **RETIRED** where the duds and sold gags go; and the **OUT** file, which is derived into sections for each cartoonist you are submitting to. When you mail, put the duplicates in his slot.

MARKETING

When you have a few gags ready to go, type—or save a great deal of time and rubber stamp—your name and address on the back of the originals. Go to some of your favorite magazines and pick the cartoons you think are the funniest. You will naturally write what you like—and if you like a particular cartoonist's work, then you're writing his kind of material. Send a batch of ten gags to this cartoonist in care of the humor editor of the magazine in which he appears with regularity, and note on the envelope, "Please Forward."

Always send a stamped, self addressed envelope, and with the first batch, ask him for his mailing address. If he wants to see more, he will send it. If he doesn't send the address, you won't be wasting postage for months like you sometime will with the magazines.

When they come back, check for holds. If there are any, mark the cartoonist's name on the back of the duplicate and file it away in the duplicate file. Mark the duplicates left as having gone to the cartoonist. A rubber date stamp is very good for this if you assign each cartoonist a number. Put the batch in the mail to another cartoonist, transferring duplicates to his file.

When a gag has been sold or has been on the wheel for a time and you figure it is a dud, retire. *Don't* throw it away. Take it out later and look at it. You'll see what caused the trouble, and will be able to remedy if after you have worked with gags for a few months.

Keep them in the mail, keep writing, keep your chin up and don't expect any money for at least six months.

You are now a gagwriter—what are you going to do about it?

Good luck.

Last Minute Tips

SIR KNIGHT is another men's magazine constantly in need of good material. Ninety percent of the publication is written by free-lancers. This magazine bridges the gap between the publications of semi-sophisticated playboys and the "men's adventure" publications. Material for either of those fields is not for **SIR KNIGHT**. Improved format welcomes more controversial themes in both articles and fiction. Most stories must have hard-hitting action and progress from a tense and dramatic situation. **A tight commercial plot is essential.** Weird settings, horror stories, westerns, historicals, science-fiction—all are welcome. The average man should be able to identify with the lead character. Sex scenes are not essential, but there is no objection to them if vital to the plot. Also uses "quality" stories centered around sexual problems within the realm of the average reader's experience—absolutely no perversions. In non-fiction we are particularly interested in authoritative bylines. Profiles of controversial, contemporary personalities are also wanted; articles on the more dangerous sports; erotic aspects of life in far away places, and broad satire. **Historical articles only if outstanding.** **QUERY ON ARTICLES, GIVING SLANT.** Best news for writers is that rates have been increased: \$25-50 for short-stories 500-800 words; from \$100-\$300 for fiction and articles 1200-4000 words. Payment is made on the 10th of the month after acceptance. Send stamped, self addressed envelope for detailed requirement sheet to **SIR KNIGHT** Sirkay Publishing Co., Suite 202, 8833 Sunset Blvd., Los Angeles 46, California.

ADD TO REPRINTS OVERSEAS MARKET LIST

Christian Herald, 2 Western Esplanade, Portlode, Sussex, England. Short stories with Christian interest, 1000 words; also serials. Articles of a topical nature, 1500 words, accompanied by photographs if possible. Evangelical standpoint. Lonely Readers Fellowship is a feature of the paper.

Courier, 77 Brook St., London, W. 1. Articles, satire, and crisply written short stories, all lengths.

Hampton Press Syndications Bureau, Henley, N. S.W., Australia. Prepared to negotiate reprint rights of paperback novelettes and pocket books—detective, western, adventure, etc., in Australia, Great Britain and the Continent. Also reprint rights of romance short stories and serials, tear sheets acceptable. All material must be accompanied by sufficient International Reply Coupon for their possible return. Only prepared to consider printed copies.

Ireland's Own, 39 Lower Ormond Quay, Dublin, Ireland, requires short stories at the present. Must be suitable for family reading. Informative, fact-filled articles of general interest are also wanted. Self addressed envelope and Reply Coupon should accompany contributions.

London Mystery Magazine, 77 Brook St., W. 1. London. Crime, Mystery, Detective, Fact and Fiction. Whodunits.

◆
Power, 1825 College Ave., Wheaton, Ill. uses both teen-age and adult fiction with contemporary settings, U.S. or foreign, with problems solved through ingenuity, hard work, and skill of protagonist. Stories should know the reality of the Christian way of life, but without obvious moralizing. Surprise endings ordinarily not desired. Length, 1200-1800 words. If unacquainted with this market, write for "Tips to the Writer" (booklet and samples) before submitting. Mss. James R. Adair, Editor. Payment is 2-2½c per word, three weeks after acceptance.

Highlights for Children, Honesdale, Pa., needs some winter stories of not more than 1000 words, appealing to boys as well as girls. Stories must have plot and strong suspense, with human characters. Mere relating of experience not enough. No stories are carried just to be read aloud. Prefer the story which the 9 to 12 will want to read and the tot 3 to 4 will also like to have read to him—same story. Payment is 4c per word. \$40-\$100 a story, on acceptance.

TOP HOW-TO MARKETS

American Home, 300 Park Avenue, New York 22, N. Y., William Lanyon, managing editor, Hubbard H. Cobb, building editor. Uses do-it-yourself material concerned with the interior or exterior of the home; prefers to receive short outline with photos (if any); replies within two weeks.

Electronics Illustrated, 67 W. 44th Street, New York 36, N. Y., Larry Klein, technical editor. Query on electronic gadgets for home, office, hobby; replies in two weeks. Go-ahead is *not* tantamount to acceptance; project must accompany article; 2,000-word text, maximum; payment is from \$50 to \$60 per published page.

Family Handyman, 117 E. 31st Street, New York 16, N. Y. Uses home repair and improvement do-it-yourself material. Prefers photographic illustration. Submit finished mss.; expect replies in 1-2 weeks. Payment is on publication.

Flower Grower, 1 Park Avenue, New York 16, N. Y. Send home gardening material, planting, all phases, outline or finished ms. to Michael Rose. Replies take 2-3 weeks; payment is on acceptance.

Home Maintenance and Improvement, 59 E. Monroe Street, Chicago 3, Ill., Robert Satkoski, managing editor. Any do-it-yourself project using materials sold by lumber retailers, particularly home improvement projects, is wanted here. Prefers query or outline; 500-800 words of text, professional quality photos. Pays \$50 a page, partial payment on estimated printed space, balance on publication. Replies take 2 weeks.

House and Garden, 420 Lexington Avenue, New York 17, N. Y., William Houseman, executive editor. Sometimes uses how-to material in home decorating or gardening areas. Submit query or outline; replies in 2 weeks. Pays from \$25 to \$50 per article.

Home Craftsman, 185 N. Wabash, Chicago 10, Ill., Ed Pazdur, editor-publisher. Uses how-to in the home workshop and home improvements areas. Wants to see finished ms. with glossy prints, finished art. Pays on publication. Replies take 1 week.

Mobile Home Journal, 527 Madison Avenue, New York 22, N. Y., Herb Leavy, editor. Wants to see outlines of how-to articles in the mobile home and travel trailer field.

Mechanix Illustrated, 67 W. 44th Street, New York 36, N. Y., Robert Brightman, home and shop editor. Uses 600 pages of do-it-yourself and build-it-yourself a year in the home, shop, photo, auto, farm, and garden areas. Outlines preferred; replies in 1 week. Payment is \$60 per page, \$10 per photo.

AUTHOR & JOURNALIST

(MI is published by Fawcett Publications, Inc., same address, and a whale of a good how-to book market.)

Popular Electronics, 1 Park Ave., New York 16, N. Y. Uses roughly 20 pages of electronic projects each issue. Query or send outline; reply follows in 2-3 weeks. Aim at hobbyist.

Popular Gardening, 530 Fifth Avenue, New York 36, N. Y. First person, personal experience how-to on gardening and related subjects. Also short items on gardening. Send finished ms.; replies take 3 weeks.

Popular Mechanics, 200 E. Ontario Street, Chicago 11, Ill. Query on how-to in any area, but chiefly home shop and hobbyist. (At same address: Popular Mechanics Press, John Linkletter, managing editor. Query on how-to books and articles in electronics, home shop, automotive, boating and home maintenance areas. Replies in one week. Payment for articles is on acceptance; book mss. paid for by advance and royalties.)

Popular Photography, 1 Park Ave., New York 16, N. Y. Query on picture-taking technique articles, processing and how-to-build-it articles. Text may run from 600 to 2,000 words. Prefers 8x10 double-weight prints; technical data should accompany all pix.

Popular Science, 355 Lexington Ave., New York 17, N. Y., R. P. Stevenson, assistant managing editor. Uses chiefly how-to-do-it in the home and auto maintenance areas.

Radio-Electronics, 154 W. 14th Street, New York 11, N. Y., Fred Shunaman, managing editor. Query or send outline on electronic construction projects. Replies take 2-6 weeks. Payment is on acceptance. (Book-length mss. in all fields of electronics and written for the lower-than-engineering level also sought here, same address, for Gernsback Library. Send mss. to Martin Clifford, vice president.)

Radio-TV Experimenter, 450 E. Ohio Street, Chicago 11, Illinois. Uses project and how-to-do-it material in electronics. Replies to queries in 3 weeks. Pays up to \$50 per published page.

Science and Mechanics, 450 E. Ohio Street, Chicago 11, Ill., Art Youngquist, home workshop editor. Uses roughly 1,000 pages of do-it-yourself material a year in all areas. Pays top rates on acceptance. (Handbook Division, same address, Curt Johnson, editor, buys articles and book-length mss. in boating, automotive, scientific, and home-shop project areas. Query.)

Sports Afield, 959 Eighth Avenue, New York 19, N. Y. Send queries on hunting, fishing and related how-to to Ted Kesting; replies take 1-2 weeks. If possible, tell story in photo sequence. Pays on acceptance. (Also publishes hunting, fishing, gun, boatbuilding and boating annuals which include all-new material.)

Sterling Publishing Co., Inc., 419 Fourth Avenue, New York 16, N. Y., David A. Boehm, president. Publishes 50 to 60 how-to books for adults and children annually. Subjects: arts, crafts, sports, school-

related material. Query or send outline (photos and diagrams with outline if possible). Replies take 4 to 6 weeks on full ms. reading, one week for outlines.

Trailer Topics, 28 E. Jackson Blvd., Chicago 4, Ill., Bill Bunton, editor. Uses 2,000-word articles in area of mobile home and travel trailer improvements; no material under 1,000 words. Query. Pays cent a word, dollar a photo.

Workbench, 543 Westport Road, Kansas City 11, Mo., Jay W. Hedden, editor. Uses do-it-yourself material in home workshop, home improvement areas. Prefers to see finished ms. with 8x10 glossy prints. Replies take 1 week. Payment is from \$20 to \$50 per published page.

ADD THESE TO THE GENERAL MARKET GUIDE, July, 1961 under Men's Magazines.

Male, 655 Madison Ave., New York 21, Bruce Friedman, Editor (M-45). Powerful, dramatic articles appealing to men. Exposés; profiles of adventurous men, both contemporary and historical; stories of survival, escape, heroic deeds; stories of adventure set in exotic backgrounds. Up to \$400 for 500-7000 words; more for 15-20,000 book lengths. Cartoons, \$15. Acc. B. Garfinkel, Managing Editor.

Men, 655 Madison Ave., New York 21, Bruce Friedman, Editor (M-35). Fiction of unusual, startling adventure, horror, suspense, 5000-7000 words. Hard-hitting articles, with emphasis on contemporary exposés, fact pieces, personality pieces. Also true adventure, exotic, war, historical backgrounds. Up to \$400 for 5000-7000 words; more for 15-20,000 book lengths. Cartoons, \$15. Acc. Query. B. Garfinkel, Managing Editor.

Real Magazine, 505 Eighth Ave., New York 18, Joseph Laurence Marx, Editor. (Bi-M-35) Fiction: crime, Western, adventure, war, sports, historical, science fiction and fantasy. Emphasis on action and excitement. 3-5000 words. Articles: same categories and lengths, also exposés and 80-word, one-page articles. Fillers. Picture stories. Cartoons, \$10. Photos \$50. \$50-\$100 for prose. Acc. Query in advance. Robert J. Shea Managing Editor.

See For Men, 505 Eighth Ave., New York 18, Joseph Laurence Marx, Editor. (bi-M-35) Uses fiction primarily, exciting, entertaining, action-centered, the kind that was written during the hey-day of the pulps. Articles with photos preferred. Picture stories running 2 or 3 pages, never individual photos. Some payments as Real Magazine.

True Adventures, 205 E. 42nd St. New York 17, Alden H. Norton, Editor. (bi-M-25) No fiction. Articles: true facts pieces of man-action-sports, adventure, war, true crime, etc. 15,000-5000 words, \$150 to \$250. Cartoons, \$15. Fillers, photos. Payment on Acc.

A catalogue of books on writing is available from Martin Cross, Bookseller & Publisher, Suite 603, One Beekman St., New York 38. The catalogue is in two sections: one featuring recently published books, and the other listing second-hand books, including "classics" in the field.

ABOUT COPYRIGHT

by JOHN DONOVAN

The author who, in an outpouring of creative energy, writes a polished short story in three days is probably more interested in seeing his work in print than in worrying about such an esoteric matter as protecting his product. When a writer has an established reputation there is not too much of a problem in this area. His publisher is going to be certain that his product is protected. Then, too, among reputable writers and publishers there is a gentlemen's agreement not to steal each other's literary property even when it is not protected. The new writer might have some questions about the protection his works have or can acquire. This brief article may answer some of those questions.

It is through copyright that a writer's work is ordinarily protected. The owner of a copyright has the exclusive right to control the copying of his work in the same form in which it originally appears or into some other medium. For example, the owner of the copyright in a book controls the rights to the reproduction of his work both as a book and as a dramatized version of the book for television. Our copyright law has its foundation on language in the first article of the Constitution stating that Congress has power "To promote the Progress of Science and the useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries."

Our first copyright statute appeared in 1790 and was a clever bit of supra-Americanism of the sort that we would not presume to advocate today. The only authors protected under that law were Americans. Works by foreign authors were free for pirating by American publishers, who took wide and notorious liberties with Europe's literary product for close to a hundred years. Though this activity on our part may seem shocking to us it was in keeping with the early and legitimate aspirations of a new country "to encourage learning." The encouragement took the form of the government's granting an American author a monopoly over his "book, map or chart" for fourteen years. The law has evolved today to a point where an author may monopolize his "writings" for two twenty-eight year terms. "Writings" now include, by statute, books, periodicals, lectures and sermons, dramas, musical compositions, maps, works of art, reproductions of works of art, scientific and technical drawings, photographs, prints and labels and motion pictures.

An author seeking copyright protection in the United States relies primarily on statutory laws of a more or less formalistic nature. The European attitude is that an author has an inherent right, independent of any law, to protect his creative property. It is perhaps this decisive variance in our attitudes which is the basis for many popular misconceptions in the copyright field. For example, in the United States the author of a prestigious literary work, William Faulkner, say, may sell the motion picture rights to one of his novels and would probably lose control over the artistic content of the movie which is eventually filmed unless he expressly reserved some veto power in his contract with the film's producers. If Mr. Faulkner were a Frenchman, however, and he sold his novel for filming in France, he would undoubtedly have what has come to be known as a "moral right" over the artistic integrity of the resulting product. The debate about the more or less elusive European system of copyright protection and our strictly prescribed system has been both long and long-winded. While neither school of thought is disposed to its attitudes, both the United States and the "moral rights" powers have been making adaptations so that the UNESCO-sponsored Universal Copyright Convention might become an effective international instrument.

Perhaps the layman's commonest misconception in the copyright area is that he may protect his ideas by copyright. It may seem unjust to the "idea" man—the man who has the idea for a television series, the lady who creates, in her mind, a fanciful cartoon character—that he is not able to look to the copyright law for protection. Though no statute can be invoked, the "common law" has evolved the doctrine of unfair competition. "Common law," distinguished from "statutory law," is the body of law which grows out of judges' opinions in court cases. Until recently, recovery under the "common law" theory of unfair competition was fraught with cumbersome legalisms. But court decisions today do not discourage suits of this nature, with the principle fact necessary to prove being merely the unfairness of one party in his appropriation of another's property or idea.

While an idea is not protectible by copyright, the particular expression of an idea in a book or newspaper article, on canvas or in an advertisement may be protected against direct copying.

Other particular expressions may be patentable. The patent law, distinguished from the copyright law, is designed to protect inventions, as that term is commonly understood. Items subject to patent are usually of a utilitarian rather than an aesthetic nature; Eli Whitney's cotton gin was patented, Longfellow's *HIAWATHA* was copyrighted.

If a work is a proper subject matter for copyright, it is protected by the "common law" as long as it remains unpublished. "Publication" is not defined in the law, though the term "date of publication" is expressly described as "the earliest date when copies of the first authorized edition were placed on sale, sold or publicly distributed by the proprietor of the copyright" The Copyright Office will not determine whether or not a work is published, leaving it to the courts or to the author himself to decide the issue. It is not always an easy task. Sending a manuscript to a publisher is never publication. Someone who sells a single copy of a pamphlet, however, may have effected publication of his work.

After a work has been published "common law" protection ceases and the only protection possible is under the statutory copyright law. The principle element in securing this protection is to affix a copyright notice to the work when it is published. The notice requirements, both as to form and position, are not the same for all classes of copyrightable works. The widest possible protection can be achieved by including in the notice the copyright symbol ©, the name of the copyright proprietor and the year date of the work's first publication. For no particular reason, many publishers also include the word "copyright" in their notices, i.e., © copyright, John Doe, 1961.

In the case of a work classified as a "book," the notice must be on the title page or the next immediate page. The law also provides a specific location for the notices affixed to a periodical and a piece of music. The notices on other classes of materials must simply be legibly affixed somewhere on the copies. A writer whose work—a short story or article—is published in a magazine or newspaper may wish to affix a notice independent of the one appearing on the work as a whole. If the story is on a single page, the notice may appear anywhere on that page. For a work of a few pages length, the best position for the notice is on the first page of text, though a notice on any page may suffice, as would a notice on the last page of a very long article or story.

After the famous "Merry-Go-Round" case of *Washingtonian Publishing Co. v. Pearson* was decided in 1939, it became certain that copyright protection for a published work is actually achieved by the mere act of publication with a copyright notice and that nothing further is required. That case established the existence of copyright protection in material of Drew Pearson's published with a copyright notice but not registered at the Copyright Office until fourteen months after publication. The Supreme Court

indicated that the registration process was an administrative act not determining the issue of copyrightability. Under these circumstances, the court reasoned, tardy registration of the Drew Pearson material would not destroy the right to sue for copyright infringement. In practice it is well to register a claim to copyright at the Copyright Office and the Law does provide that the Register of Copyrights may insist on registration.

Claims are registered in all published works. They are also registered in unpublished works such as music and art if the author wishes to abandon the copyright protection which judge-made "common law" provides him. Claims in unpublished literary works are not registrable.

The registration procedure itself is a relatively simple one. A published book, let us say, is registered in Class A by completing an application Form A and sending it, along with a \$4.00 registration fee and two copies of the book, to the Copyright Office in Washington. The Copyright Office is located in the Annex Building of the Library of Congress on Capitol Hill. During the fiscal year ending in June, 1960, the Office registered a total of 243,926 claims to copyright from this country and abroad. Registration is denied for a variety of reasons. The applicant may be trying to protect an idea; the applicant may wish to register a claim in a title and it is not feasible to grant a monopoly over a word or a few words to any one person; a jewelry manufacturer may wish to register a claim in an aesthetically pleasing simple item which, if protected by copyright, might have the effect of prohibiting others from utilizing an arc, a circle or a graceful line.

Of the registrations made in fiscal 1959, 24.4% related to "books," a generic term as it is used in the copyright law, a term which may include not only works from established publishers, but telephone directories, class yearbooks, family genealogies and any number of odd works a registrant chooses to classify as a book. Interestingly enough, during the same year only 3,042 claims in contributions to periodicals were registered in Class BM. It is correct, however, that contributions may be protected by a general copyright notice appearing on the newspaper or magazine in which the story or poem may appear.

Applications for registration may be obtained in most post offices, though because the applications are revised to keep up with changes in the law, it is a good idea to obtain them directly from the Copyright Office, Washington 25, D.C. The Office issues a number of informational circulars relating to copyright generally, and to specific classes of copyright materials and other important copyright matters. The Office's operation is extremely efficient and in the ordinary case a claim to copyright is registered and a Certificate of Registration, affixed with the official seal of the Register of Copyrights and a registration number, is in the hands of the copyright claimant within two or three weeks of an application's receipt in Washington.

Style in Writing

by ROLFE E. SCHELL

If writing were the simple accumulation of facts, it would indeed make dull reading. What, then, makes the difference between simple truths and interesting writing? Probably the most important difference is the writer's individual expression of his style.

Unfortunately, style is not something that can be memorized like the conjugation of French verbs, nor the rules of grammar. Nor can it be acquired by merely sitting in front of a typewriter and pounding away every day for so many hours; that will produce little more than a writing habit. Certainly no writer can dispute the wisdom of writing every day in order to create or retain the writing habit. But the mere mechanical placing of words upon paper, no matter how correctly, does not make good writing. It may make correct writing, but without style it will lack the most important ingredient of all—readability.

Basically, style can be boiled down to four ingredients: individual expression, directness, lucidity and brevity.

Individual expression is the one component of style that will come through constant writing, although without self-criticism, it is likely to develop slowly and laboriously. As Ralph Waldo Emerson so aptly put it, "Men grind and grind in the mill of a truism, and nothing comes out but what was put in. But the moment they desert the tradition for a spontaneous thought, then poetry, wit, hope, virtue, learning, anecdotes, all flock to their aid". As Emerson points out, the facts alone are not adequate. There must be something to stir the reader's imagination. Something to convey the writer's ideas in such a manner that they will win the acclaim of the reader—to hold his attention from the first word to the last. Obviously individual expression alone cannot accomplish this feat.

Directness in style is just as important as individual expression. Directness on the writer's part is conveying to the reader what he really intended to say, instead of hazy thoughts veiled in a complexity of words. In order to have directness, the writer must first know his subject. To the beginner this must sound rather old hat, but seldom will a good writer pen the first words of the opening paragraph without first having completed ample research. Why? Because unless you know your subject thoroughly, you cannot possibly write clearly for your reader. Like copying a photograph, if the original is not good, the copy will be no better. This applies to fiction as well as to article writing. In fiction you must mentally (and many writers do actually) live your story. You must know your characters better than you

know your friends. You should be able both to visualize and to vocalize their reaction to any given situation. Without knowing them as you know yourself, they will be only a shell of the character you hope to portray. In articles it is equally important to know your subject in order to avoid writing erroneous material and to be able to clearly state what you know to be true. Which brings us to the next part of style—lucidity.

Have you ever read something very beautifully written only to say to yourself, "I'm not quite sure what the author meant to say?" A vital part was missing in that writer's style—the art of making his thoughts clear to the reader. Often this springs from the writer being unfamiliar with his subject or character and therefore incapable of clearly stating what was not clear to him in the first place. But more often it is caused by the writer, especially the beginner, who tries to be picturesque or to use unusual phrases with which he is not familiar.

When writing, write for your audience. Often a writer thinks of his reading public as being very small indeed, as does Richard Bowell, author of the best sellers, *The Philadelphian* and *Pioneer, Go Home*. Powell once told me that he thinks of his audience as two or three people—his agent and editors. If you can write simply and clearly enough in a manner that is interesting to just one editor, you have accomplished what you set out to do.

Unnaturalness should be avoided as it will create an artificial, and to the reader, an obvious striving to be something the writer is not and result in a thin, brittle style. Keep writing naturally and simply, for as Plato said, "Beauty of style and harmony and grace and good rhythm depend on simplicity". In many cases simplicity is often the sign of depth of thought for it is difficult to be simple with something about which you are uncertain.

In using material gleaned from research, be certain that it passes through your head on the way to the typewriter. Individual style is impossible without thought on your part.

Imitation is dangerous. Not because of plagiarism, although some beginners prostitute themselves to that extent, but because it creates a sense of insecurity within the writer. One woman in Canada carried imitation to the limit by copying a well known author's short story to the letter, not even bothering to change the title. She replaced the author's name with hers and it was bought and published by *Family Circle* although it had been previously published in the

Companion. Naturally the theft was discovered and luckily for her the author did not prosecute. But the poor woman learned that imitation, regardless of the extent to which it is carried, is dangerous. Imitation of style will inevitably create a feeling of insecurity which will be reflected in the writers' work. Sincerity alone will secure the reader in his belief that what he is reading is the truth. And that, after all, is what every reader wants to believe.

In being brief, be so for the sake of intelligibility, not for the sake of brevity. A concise thought is more often the result of considerable meditation than a hasty, though lengthy dissertation. Unusual words and phrases are acceptable if they are words and phrases that are familiar to you, at least in your thinking vocabulary. All too often, beginning writers, and professionals too, will season their writing with unnecessary words that are completely foreign to their style or personality. The result is often a blatant display of writing inability.

Just as you would change your clothes to fit the type of work you were expecting to do, so should your style change for different types of writing. Many writers are capable of changing their style at will depending upon whether it's historical, narrative, fictional or whatever the case may be. Unfortunately, this also comes from constant practice and self-criticism. This self-criticism is of utmost importance for any writer. It was Ovid who said, "When I re-read I blush, for even I perceive enough that ought to be erased, though it was I who wrote the stuff."

Seldom is there a more convenient critic, nor a more honest one if we care to admit the truth, than we ourselves. With a little real honesty and a few simple questions, any writer can help himself toward a pleasing writing style. First, read aloud what you have written. Often the sound of your words will show flaws that your eye doesn't catch. Then ask yourself if you have written what you intended. Have you clearly stated what you meant to say? Now is the time to make those little changes before the final judgment has been passed by your most important audience, the editor. Does your material read easily? Are there any awkward words or phrases that could be improved? Now's the time to change them. Have you used the words that best express your thoughts? If not, get out your thesaurus and find *le mot just*. Are there any rough passages? Polishing will clear them up if you are honest enough to recognize them. Check for unnecessary material. Sure it will add to the word count, but it will obscure the idea you are trying to get over and chances are that your first reader will miss the point and you'll miss the check. Don't be afraid to re-write. That's the easiest and cheapest part of writing. It may take time, but nothing compared with the research you have done, let alone the lost time if the material doesn't sell at all. Re-write until you honestly can't find anything wrong—until you feel that

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there is nothing you can do to improve it. If you're honest, you still won't be happy, but bang out the final draft anyway.

As with any trade, the use of one's tools must be first mastered before any real skill can be obtained. A master musician memorizes his sonata until it requires no conscious effort to recall the notes. Through years of diligent practice he has mastered the muscular coordination of his fingers with his mind. With complete control over his tools, he is ready to put heart and soul into his music. Seemingly without effort, he plays on, lost in the feeling that he has been able to convey to his instrument. Nothing mechanical nor mental distracts him. He is a great artist, unhampered by the mechanics of music. But, if he had to think where the notes were, or what the music was, or how he was playing, he would have no time to give life to the piece. He would be playing mechanically. Similarly, many writers are conscious of words, grammar and composition. They can not see beyond the mechanics of writing and are unable to present their thoughts clearly to the

reader. No matter how beautiful an idea is, if it is shrouded by clumsy grammar and made artificial by unnatural words, it will be displeasing to the reader. Until your mind is free to think clearly, you cannot write clearly. Again, practice, plus a great deal of reading, will give the writer mastery of his tools and let him write, unconscious of the mere mechanics of the art.

Briefly summarizing, style is simply saying what the writer believes and means, as adequately as he can, so that the reader understands exactly what he has said. Anyone can develop a style. It can not be learned like grammar or arithmetic, but must be developed through constant practice and self-criticism. Cut out the unnecessary, spiritless sentences, correct the faulty and simplify the redundant and your style will improve. If what you have written is the truth, if you have said what you intended to say, if you can't find any better words and if you encounter nothing that is unnecessary, then you have accomplished what you set out to do. You have created a style.

LYRIC LOVING EDITORS LAY IT ON THE LINE

by DANIEL SMYTHE

Although there are many poets who will not believe this, quite a few editors like poetry. Perhaps they have to, since they have to look at poems constantly, winnow them, digest them, and publish them. Most of the editors' doors are stormed by poetic blasts; moreover, it must be remembered that some understanding and leaning toward the poetic art is necessary for the survival of this gentlest of the arts. Since the bulk of manuscripts submitted does consist of what seems to be poetry, the editors' ideas concerning that bulk may be interesting; they may even provide a possible tip or two for future submitters.

The writer of this essay has had communications of a sort with seventy-eight editors at last count. Most of these were in written correspondence over a space of twenty years, but in at least a dozen cases, the communication has been face to face—in other words, an interview. Out of extensive note-taking and memories of these editors, we have picked out three; and it is our conjecture that the pearls of wisdom dropped from the editorial lips may be of value. After all, editors are interesting, human, full of foibles; and what they say about poetry should be of importance.

To avoid embarrassment, we shall use letter

designations instead of names. The poets who have been accepted by these particular editors may, I expect, recognize them from their ideas on poetry.

Editor A was a woman, one of a staff of a large, slick magazine. She opened our conversation by showing me a bale of manuscripts a foot thick—a day's offering in the manuscript line. She knew in advance what the faults were going to be in most of these poems. The first weakness would be lack of clarity. Her large audience had to have something crystal clear, nothing obscure. Moreover, a poem could be too "cut" or too childish. The poet simply had to submit something that struck a proper balance, certainly nothing improper, nothing with an obvious didactic message. Technique and thought were of great importance. She liked a clever twist in the last line, if it could be had. When she did find something she considered valuable, she pinned a note of comment on it and sent it to the editor-in-chief. Before I left, she said something very surprising. She said she was unable to read manuscripts of this sort for too long a time. Her sense of values would become warped if she did. She had an assistant who sifted out the best ones first for her to see.

Editor B was the poetry editor of a small, limited circulation but very good slick paper monthly. He said he averaged about three hundred poems a week, but he was able to take very few. Necessarily his selection had to be of the best. But he never had to worry about getting too much good material. Would-be contributors always seemed to fall down in one of two respects—lack of good technical qualities or lack of idea. Even when he did find a poem with both, very often the poem was unsuitable for the type of magazine he was helping to edit. He had to think of his readers, the policy of the magazine, the standards he had set up. He said it would reward the poet to read carefully the poems in his magazine and then submit only those poems that followed his standards. He advised study.

Editor C was the poetry editor of a large-circulation women's magazine. She said that she and her assistant had a full-time job coping with the torrents of poems that spilled into the office. When I asked her what she looked for in a poem, she said "simplicity," "singing quality" and "idea." Most of the poems fell down because they were nothing more than descriptions. She had the feeling that many would-be contributors had no real talent. They had been inspired to write a poem about a sunset or a tree, their only work for some time; and then they submitted it, feeling they had a masterpiece on their hands. Very often it was no more than a hollow statement, the general idea of "Lord, how I appreciate the sunset!" business. As for the ones accepted, the poems were absolutely clear to the readers at first glance. Somebody would be sure to complain about any hint of obscurity.

What have we learned from these three interviews, these three experiences with editors? There are several items that are important—but the most important seems to be that the personal element is involved. *Editors take what they like.* If something about the poem appeals to them, they take it. A second item is that they like the "singing quality", the short poem, the clever twist at the end. This quality is best shown in the lyric—and the contributors should keep this in mind. A third point is that they keep their readers in mind at all times. The writer should remember this. He should make himself absolutely clear on the likes and dislikes of any particular magazine. And with these ideas in mind, he should be able to submit the poems that seem likely to fit their needs. This is not a case of slanting! It is a case of understanding what is wanted, and it is an effort to fulfill that want.

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Most editors of these specialized magazines can spot in a hurry whether or not you know your subject. The editor will occasionally check a detail, but quite often they will rely on the author to be authoritative.

If they feel that you are not fully aware of your subject matter, no matter how well done it is, a rejection slip is in the mail. And heaven knows there are enough of those things cluttering up the mail now. The specialized magazine market is a good field for beginning writers to sell, because most of us have a particular subject that we are interested in ourselves . . . fishing, yachting, hunting, arts, antiques, wood turning, teaching, etc.

Rates paid by the specialized magazines vary from the top to the bottom of the word rate. The following list indicates the rates are generally moderate.

The letter in parentheses indicates the frequency of publication, the figure following means copy price. (M-25) . . . monthly, 25 cents per copy.

Prices for manuscripts are quoted in cents per word or dollars per article. *Acc.* means payment on acceptance. *Pub.* means payment on publication.

Amusements

Modern Screen, 750 Third Ave., New York. (M-25) David Myers, Editor. Personality articles 1,500-2,000; Fillers to 500. Varying rates. *Acc.*

Motion Picture Magazine, 67 W. 44th St., New York 36. (M-25) Lawrence Thomas. Sharply angled stories on established stars; highest writing standards demanded. High rates. *Acc.*

Movie Life, 295 Madison Ave., New York 17. (M-25) Barbara Jones, Editor. Intimate interviews with screen, record and TV personalities. Angled stories. Informal, candid black and white layouts. Good rates. *Pub.*

Movie Mirror, 441 Lexington Ave., New York 17. (M-25) Richard Heller. Fresh, exciting stories about the top movie stars. Interviews on specific phase of a movie star's life also acceptable. Feature stories must be new and exclusive. Also uses third person articles about the movie stars on unusual ideas. Length 1,500 words. \$100 and up. *Acc.* *Query.*

Movie Stars, 295 Madison Ave., New York 17. (M-25) Diana Lurvey, Editor. Articles on motion picture personalities to 1,800 on assignment only. Reasonable rates. *Pub.*

Teen Life, 441 Lexington Ave., New York 17. (M-25) Richard Heller, Editor. Requires stories of interest to teenagers, and also stories about teenage television, movie, and record stars, as well as other show business people of primary interest to teens. Maximum length 1500 words. \$100. *Acc.* *Query.*

Theatre Arts, 1545 Broadway, New York 36. (M-75) Leota Diesel, Feature Editor. Articles on the

theatre and associated arts. Most material written on assignment. *Query* first. *Pub.*

TV and Movie Screen, 441 Lexington Ave., New York 17. (M-25) Richard Heller, Editor. Articles with a kick; warm personal stories about the top stars of television and motion pictures. Stories must have a new slant; may be interview, byline, or third person. Byline stories by the stars with signed releases. Maximum length 15,000. \$100 up. *Acc.* *Query.*

TV Picture Life, 441 Lexington Ave., New York 17. (M-25) Richard Heller, Editor. Personal and exciting interview stories about the most popular stars on TV and in movies and music world. Also straight third person articles about the stars if the idea is an exciting one. Maximum length 1500. \$100 up. *Acc.* *Query.*

TV Radio Mirror, 205 E. 42nd St., New York 17. (M-15) Ann Mosher. Radio and TV fan stories, 1500. No unsolicited MSS. read; *query* before submitting. No poetry. \$150 up, according to merit. *Acc.*

TV Star Parade, 295 Madison Ave. New York 17. (M-25) Diana Lurvey, Editor. Interviews, 1600-1800 words, with TV talent, photo layouts, on assignment only. Reasonable rates. *Pub.*

Armed Forces

Air Force Magazine and Space Digest, 1901 Pennsylvania Ave. N.W., Washington, D.C. (M-35) John F. Loosbrock, Editor. A limited number of articles on military aviation, missiles and space technology, current and historical, 2000-3000. Cartoons. 3c-7½c. Cartoons, \$5-\$25. *Acc.*

The Armed Forces Writer, P.O. Box 397, Mary Esther, Florida. Articles on any form of writing from freelancers. Lawrence L. Wheeler, Editor. *Query.*

Army Magazine, 1529 18th St., N.W., Washington, D. C. Original articles, translations—military subjects. John B. Spore, Editor. 2½c-5c. *Pub.*

Leatherneck, P.O. Box 1918, Washington 13, D.C. (M-30) Fiction, humor, articles to 3,000. Must have strong Marine slants. Shorts to 1,500. Karl A. Schuon M.E. To \$200 a story or article. *Acc.*

The National Guardsman, 1 Massachusetts Ave., N.W., Washington 1, D. C. (M-25) Military (Army and Air Force, not Navy, Coast Guard, Marine) articles 500-3,000. Military cartoons. Allan G. Crist. 3c up, cartoons \$7.50. *Pub.*

Our Navy, 1 Hanson Place, Brooklyn 17, N. Y. (M-25) Articles with strong Navy enlisted slant; must entertain or inform U. S. Navy bluejacket. Gerald McHale. Payment about 1c a word. *Pub.*

THE ARTS

The Arts

American Artist, 24 West 40 St., New York 18. (M-10) Issues per yr. Norman Kent, Editor. Articles, 1500-2500 words, usually require illustration. Interview articles on well known artists working in all art and craft media. Technical information necessary. Most articles written by contributing editors. Free-lance accepted occasionally. \$75. *Pub.* *Query.*

Ballroom Dance Magazine, 231 W. 58th St., New York 19. Articles about ballroom dancing—in ballrooms, studios, night clubs, etc. Much interest in photos, also. Editor, Donald Duncan. About \$25 an article; photos \$5-\$10. *Pub.* *Query.*

Dance Digest, 376 Almaden Ave., San Jose 10, Calif. (M-35) Articles 1,500-2,000 words of various phases of ballroom, ballet, and top dancing. Human interest and interview type material on well-known dancers, choreographers, etc. Gordon Keith, Editor. \$7.50-\$12.50 an article, occasionally more.

Dance Magazine, 231 W. 58th St., New York 19. (M-50) This is not a fan book, and articles about

AUTHOR & JOURNALIST

the dance and dancers must be well informed. Much interest in photos, also. Lydia Joel. About \$30 an article, photos \$5-\$10. Pub. Query.

High Fidelity Magazine, Great Barrington, Mass. (M-60) Articles to 3,000 on music, musicians, sound-reproduction, and allied subjects connected with the listener's art. Roland Gelatt, Editor. Payment arranged for on acc.

The Horn Book, 585 Boylston St., Boston 16, Mass. (Bi-M) Articles on children's books and reading and an outstanding children's authors and illustrators. Ruth Hill Viguers. 1c. Pub.

Musical America, 111 W. 57th St., New York 19. (M-30) Articles dealing with universally important music subjects. Rates by assignment. Robert Sabin. Query.

Musical Courier, 1834 Ridge Ave., Evanston, Ill. (M) Reviews and news of international music, ballet, opera, radio and television. Photos. Summy-Birchard Pub. Co., Peter Jacob, Ed. Query.

Music Journal, 157 W. 57th St., New York 19. (9 per yr.-60) Sigmund Spaeth, Editor. Robert Cumming, Assoc. Ed. Articles on any phase of music—all types—1000 words average length. \$5. Verse—\$5. Fillers. Cartoons—\$5. Photos—\$5-\$25 cover. Pub. Query.

Astrology

Astrology Guide, 441 Lexington Ave., New York 17. (Bi-M-35) Non-technical and technical articles on all phases of astrology and parapsychology; material in which these subjects are shown as a guide to help people. Average length, 1500-2000. Dal Lee. 1c-1½c. Before Pub.

Your Personal Astrology Magazine, 441 Lexington Ave., New York 17. (Q-50) Astrological articles helpful to the individual reader. Average length 1,500-2,000. Dal Lee. 1c-1½c. Before pub.

Crafts, Mechanics, Hobbies

Ceramics Monthly, 4175 N. High St., Columbus 14, (10 issues—\$5 yr.) Ohio. Articles on all phases of ceramic work—construction, glazes, design, firing—with diagrams and photos. How-to articles with step by step photos particularly desirable. \$2 and up on black and white glossies. Up to 2c a word. Acc. Thomas Sellers, Editor.

Contest Magazine, Upland, Ind. (M-50) Instructive articles on how to win prizes in specific contests or specific types of contests. Interviews with winners. How-I-Won stories. Hugh Freese, ½-1c, photos \$2 up.

Electronics World, 1 Park Ave., New York 16. (M-25) Technical and semitechnical articles dealing with hi-fi, audio, radio, television, and industrial servicing, radio amateur, and electronics in general. Short and feature length articles especially needed. Diagrams need only to be in pencil. Good photos required. No fiction, poetry cartoons, or publicity puffs. 100-3,000 words. Wm. Stocklin, Editor. 5c, including photos and diagrams. Acc.

The Family Handyman, 117 E. 31st St., New York 16. (Bi-M) Subject matter: home improvement, repair and maintenance, of interest to do-it-yourself homeowners. Photos of work in progress and/or finished glamour views of basements, attics, terraces, built-ins, playrooms, kitchens, etc., that can be used with the how-to stories. John Enney, Editor. 5c, b & w and 4 color photos \$10 and up. Pub.

Mechanix Illustrated, 67 W. 44th St., New York 36. (M-25) Feature articles about mechanical and scientific developments, inventions, money-making ideas and businesses started from small capital, wide variety of male-interest subjects (no sex). How-to projects readers can build. No cartoons. Photos. William L. Parker. To \$400 an article, pictures average of \$10 except color transparencies for cover which may go up to \$400. Acc.

Model Railreader, 1027 N. 7th St., Milwaukee 3, Wis. (M-50) How-to-do-it articles on scale model



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railroading, written by model railroaders. Photos. Linn Wescott, Ed. Pub. Query.

PF Reporter, including Electronic Servicing, 2201 E. 46th St., Indianapolis 6, Ind. (M-35) Verne M. Ray, Editor. Technical articles dealing with circuit theory and servicing techniques for all types of electronic equipment—home-entertainment; radio, TV, hi-fi—communications: two-way radio—commercial sound: public address, background music, intercom—industrial equipment, Cartoons \$5. Acc. Query.

Popular Mechanics, 200 E. Ontario St., Chicago 11. (M-35) Illustrated articles on scientific, mechanical, industrial discoveries, human interest and adventure elements, 300-2,000, fillers to 250. How-to-do-it articles on craft and shop work, with photographs and rough drawings, and short items about new and easier ways to do everyday tasks. Clifford B. Hicks. One-photo "shorts" minimum \$12. Acc.

Popular Science Monthly, 355 Lexington Ave., New York 17. (M-35) Features dealing with applied science, technology motor cars, aviation, home building, new industrial processes, unusual construction projects, and similar subjects. How-to articles for men with an interest in science and mechanics. Short material for various departments. Photo layouts. Nearly all material must be highly illustrated. Howard G. Allaway. Acc.

Radio-Electronics Magazine, 154 W. 14th St., New York 11. (M-50) Articles on high fidelity, TV, industrial electronics, and radio servicing; new developments in electronics slanted at the service technician or advanced experimenter. Fiction rarely—"I a s t fiction printed was a series of love stories illustrated by electronic schematics." Verse, fillers, cartoons, photo.

Railroad Model Craftsman, 31 Arch St., Ramsey, N.J. (M-50). Harold H. Carstens. Articles on model railroad construction; how-to-do-it; photo stories. Scale drawings and railroad equipment, etc. Fillers. Photos. Cartoons rarely. Varying rates, photo about \$5. Pub. Query.

Science and Mechanics, 450 E. Ohio St., Chicago 11, Ill. Wayne Wille, Managing Editor. Welcomes inquiries from professional free-lancers accustomed to top magazine rates for top-quality articles. Broad market for provocative feature articles dealing with new developments and trends in science, electronic, missiles and rocketry, industry, transportation, home building, finishing and maintenance. In fact, any subject of interest to general consumer market is eligible providing emphasis can be given scientific or mechanical details. But the article must "touch" the reader—relate compellingly to his interests. Textbookish technical treatises are out. The highest percentage of how-to construction articles in this field will continue to be published. This means that it is a wide-open market for how-to articles on home-maintenance and remodeling, home workshop know-how and money-saving short-cuts and kinks, building and using power tools, repairing electrical appliances, servicing automobiles, etc. Query first. Acc.

The Workbench, 543 Westport Rd., Kansas City 11, Mo. (bi-M-35) Jay W. Hadden, Editor. Projects and articles in the home workshop, home improvements and home repair fields from the do-it-yourself angle. Illustrated with plans, working drawings, progressive photos, etc. Payment on basis of over-all worth of articles and illustrations. \$20 to \$50 per published page. Acc.

Education

Grade Teacher, 23 Leroy Ave., Darien, Conn. (M-60) Toni Taylor, Editor. Short plays, assembly programs. Articles of value to kindergarten, primary and intermediate school teachers, 300-1800. Crafts and how-to-do-it material of interest to children. 1c up. Pub.

The Instructor, Dansville, N.Y. (10 a yr.-75) Mary E. Owen, Editor Stories 600-1200 for children aged 6-14. Articles by elementary school teachers on methods and activities; art, handwork, or craft ideas.

Songs. Plays for children. Verses—but generally overstocked. A few cartoons closely related to school life. Varying rates. Acc.

The Journal of Higher Education, Ohio State University Press, 164 West 19th Ave., Columbus 10, Ohio (Oct thru June-75) Robert D. Patton, Editor. Articles that report significant investigations in the instructional, administrative, personnel, and curricular problems of colleges and universities or that contain broad comment and interpretation of issues dealing with any branch of higher education. Such articles should be written in a style intelligible to the layman. They may vary in length to 1000 words. About 3600 is the norm. Contributions are welcome to "Academic Round Table," a department containing brief essays on a controversial issue announced in advance; letters to the editor; and short write-ups of significant events in education. Most articles are submitted without invitation and are not paid for. Occasionally articles are solicited, and the author is given an honorarium ranging from \$50 to \$100.

The National Parent Teacher, 700 North Rush St. Chicago 11. (M-15) Eva H. Grant. Scientifically accurate but informally written illustrated articles on child guidance and parent education to 1500. Verse, 16-20 lines. 1½c, photos \$1-\$7.50. Acc.

Health, Personal Improvement

Life & Health, Review & Herald Publishing Assn., Washington 12, D. C. (M-25) Articles on health, medical topics, child care, common diseases, and mental hygiene, written in layman's language. Prefers M.D. or R.N. byline, but accurate and authentic freelance material is invited. Average length 1500. No clippings, fillers, or cartoons. J. DeWitt Fox, M.D., Editor. Payment modest and according to research and authenticity. Acc. Write for sample.

Listen, 6840 Eastern Ave., N.W., Washington 12, D. C. (bi-M-35) Articles, life experiences, news, reflecting some phase of alcohol or narcotics, problems. Fillers, photos in this specialized field. Limited amount of verse and of inspirational material stressing mental health. Francis A. Soper. 2c-4c, verse at varying rates. Pub.

Sexology, 154 W. 14th St., New York 11. (M-35) Also published in a Spanish edition. Medical, sex education articles, preferably by physicians, scientists, educators, science writers. Hugo Gernsback, Editor and Publisher. 2c-5c. Acc.

Today's Health, American Medical Assn., 535 N. Dearborn St., Chicago 10. Sound scientifically accurate articles on any subject related to health, including mental health, recreation, and most phases of family life. Prefers a positive approach telling readers what they can do to preserve their health. Generally 1,000-2,500 words. No verse or cartoons—heavily overstocked. Kenneth N. Anderson, Editor. 10c, photos additional, photo stories \$90. Acc.

Today's Secretary, 330 W. 42nd St., New York 36. (10 times a yr.-35) Articles on secretarial subjects. Articles on secretaries to well-known personalities. Fiction 500-1000 words, preferably with office background (without emphasis on romance). Fillers. Photos to accompany articles. Mary Jollon, Editor. \$25-\$75, depending on length and types of article, fillers \$20, photos \$10. Acc.

Trustee, Journal for Hospital Governing Boards, 840 N. Lake Shore Dr., Chicago 11. All articles contributed by people in the hospital and related health fields and other authorities interested in hospital operation. James E. Hague. No payment.

Volta Review, 1537 35th St., N.W., Washington 7, D. C. (M-35) Articles dealing with effect of deafness on individual and ways of overcoming such effect; authentic success stories of the deaf who speak. No fiction; no verse. Jeanette Ninas Johnson. No payment.

Humor

Drum Major Magazine, Jonesville, Wis. (M-20) Cartoons, gags on majorettes, drum majors, and

AUTHOR & JOURNALIST

Marching bands. Don Sartell. \$3 to \$5 each. Acc.
Humorama, Inc., 136 E. 57th St., New York 22.
 Comprises: *Joker, Jest, Comedy, Romp, Cartoon Parade, Laugh Riot, Gaze.* Cartoons in the girl cheese-cake field, also general cartoons; submit roughs. Jokes to 250 words, fillers with humor, epigrams with a quip or message, satire to 1,000 words. No clippings or reprints. Ernest N. Devver. 3 1/2c, verse 50c a line, cartoons \$9 up. Acc.

Laugh Book Magazine, 438 N. Main St., Wichita 2, Kan. (M-35) Humorous articles, stories, anecdotes to 500 words. Themes deal with domestic situations and events common to and familiar to most readers. Charley Jones, Editor. Cartoons to \$25, 1-column cartoons \$5, jokes 50c, verse 25c a line, longer material 2c a word. Acc.

Nature, Science

American Forests, 919 17th St., N.W., Washington 6, D. C. (M-50) Articles on trees, forests, soil conservation, land management, water development, outdoor recreation. Profiles and interviews in the renewable natural resources field. Length, 1,000-2,500. Outdoor photos. James B. Craig. 3c up; exceptional black and white photographs on unusual oddities and nature closeups in the outdoor, \$10. Acc.

Audubon Magazine, National Audubon Society, 1130 Fifth Ave., New York 28. (Bi-M-85) Articles on birds, mammals, plants, reptiles, amphibians, insects; plants, conservation; biographical sketches of naturalists; personal experience, wildlife projects 1,500-2,500. No poetry or fiction, or articles about hunting, fishing, trapping, fur farming, or about cage-birds and domestic animals. Photos with articles only. John Vosburgh, Editor. \$35-\$125, photos \$7.50. Acc. Query.

Computers and Automation, 815 Washington St., Newtonville 60, Mass. (M-\$1.25) Articles related to computers by informed authors 1,000-3,000. Possibly cartoons. Edmund C. Berkeley. \$10-\$15 an article. Pub. Query.

Frontiers, 19th St. and Parkway, Philadelphia 3, Pa. (5 times a yr.-50) Natural history articles, 1,800-2,000. Must be scientifically accurate but in adult layman's language. Photos in story sequences or with articles. Mary E. Drinker. Prices by arrangement. Pub. Query.

Natural History Magazine (Incorporating Nature Magazine), 79th St. and Central Park W., New York 24. (10 issues yearly) Photo series, preferably black and white, in biological sciences, geology, astronomy, ethnology, archeology, etc. Text to 4,000—preferably by scientists concerned. John Purcell. To \$50 a page for black and white photographs, \$75 for color. Text payments by length. Acc.

Science Digest, 959 Eighth Ave., New York 19. (M-35) Popular article on all fields of science to 2,000. G. B. Clementson. 5c. Acc.

Pets

All-Pets Magazine, Box 151, Fon du Lac, Wis. (M-35) Authoritative articles on pets of all kinds 600-800 words for breeders, fanciers, and pet dealers; emphasis on the informative. S. C. Henschel, Editor. Articles \$8-\$20. Pictures \$2.50 up. Pub.

Animals, 180 Longwood Ave., Boston 15, Mass. W. A. Swallow, Editor. ALL about animals—photos, drawings, articles, stories and short verse. Photos sharp, depicting either domestic animal in natural poses or wild animals in natural surroundings. There is no objection to children or adults appearing with the animals. Photos should strive for pictures that tell a story of animal life, although a limited number of portraits are acceptable. Articles and stories may include any subject dealing with animals, especially those with humane import, except articles about animal training, commercial use for entertainment, animals in captivity, domesticated wild animals, zoos, circuses, etc., and hunting and other cruel sports. Human interest and current event items are

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particularly needed. Mss. dealing with oddities of animal life and natural history are also acceptable. Articles should be accompanied by good illustrations (photos or drawings) whenever possible. 300-400 word 1/2c. \$1 up for photos and drawings. \$1 verse (4-12 lines). Acc.

Cats Magazine, 4 Smithfield St., Room 1111, Pittsburgh 22, Pa. (M-35) Little fiction; verse; articles 1,000-2,000 words; photo articles. Jean Laux, Editor. Articles \$15 up, verse 20c a line. Acc.

Our Dumb Animals, 180 Longwood Ave., Boston 15, Mass. (M-15) S.P.C.A. organ. Animal articles and stories (not fiction) to 600; photos. W. A. Swallow. 1/2c, photos \$1 up. Acc.

Pet Shop Management, P.O. Box 444, Fond du Lac, Wisc. Stan Gores, Editor. Monthly magazine on the business of pet shop retailing. Need good pictures with legends. Successful promotions most welcomed. Like from 400 to 600 words. \$10 up. Picture \$4 up.

Popular Dogs Magazine, 2009 Ranstead St., Philadelphia, Pa. (M-35) Short-shorts; human interest articles on dogs; verse; fillers; cartoons, photos. 50c inch; verse \$1, pictures \$3. Query. Pub.

Photography

Modern Photography Magazine, 33 West 60th St., New York. (M-40) J. Balish. Entertaining, instructive, inspiring articles to 3000 with photo illustrations; also individual photos, gadget ideas, and cartoons on photography. Photos to \$25. Acc. Query.

Popular Photography Magazine, 1 Park Ave., New York 16. (M-50) Bruce Downs. Illustrated articles on all phases of photography and photographic techniques, 600-2000; captions for each shot. (Query on articles) Black and white and color pictures of high quality for reader picture section. Pictures and text for Photo Tip department. Color pictures for covers and inserts. Technical data must accompany all pictures. B & W photos \$15 up. Color \$25 up. Illustrated Tips \$10. Acc.

Picture Magazines

Friends Magazine, Chevrolet Motor Division, General Motors Corp., 3-135 General Motors Bldg., Detroit 2, Mich. An all-picture magazine seeking photos which tell a factual story; accompanying text may be in memorandum form. Frank Keptler. Two-page spread, black and white \$200, color \$300. Acc. Query.

Jubilee, 377 Park Ave., So., New York 16. (M-35) Edward Rice, Robert Lax, Senior Editors. A national pictorial monthly of Catholic life, edited by laymen. Picture stories only, at \$5 a picture. No queries.



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Life Magazine, Time & Life Bldg., Rockefeller Center, New York 20. (W-20) Address Contributions Department. Black and white news pictures; Saturday issue closing deadline. Offbeat, "stopper," single pictures for the Miscellany page. Black and white \$200 a page, \$25 minimum, except for a picture used in Letters to the Editor column, which pays \$10. Pub.

Look, 488 Madison Ave., New York 22. (Bi-W-25) Articles and pictures of broad general interest particularly about people and their problems. Wm. Arthur, Managing Editor. Good rates. Acc.

Scenic South, Standard Oil Co. (Kentucky) P. O. Box 1446, Louisville 1, Ky. Robert B. Montgomery. Photographs with captions—single or in series—showing subjects of scenic, historical, and general interest in Alabama, Florida, Georgia, Kentucky, Mississippi. Black and white glossy prints 8 x 10 for inside pages; transparencies 4 x 5 or larger for covers. Black and white photos \$5-\$10, color transparencies \$75. Acc. Copies of magazine available to free-lance photographers.

Regional Magazines

Arizona Highways, Phoenix, Ariz. (M-35) Arizona photographs of professional quality in black and white and color. In transparencies 4x5 or larger preferred, but 2 1/2x2 1/4 accepted. Articles dealing mainly with Arizona and Southwest travel subjects. Poetry. Raymond Carlson. Articles 2c-5c, verse 50c a line, black and white photos. \$3.50-\$10, color \$20 to \$60. First publication rights only.

The Beaver, Hudson's Bay Company, Hudson's Bay House, Main St., Winnipeg, Manitoba, Canada. A restricted market for travel, historical and ethnological material of the Canadian North. Illustrations. Malvina Bolus. 5c up. Acc.

Canadian Geographical Journal, 54 Park Ave., Ottawa, Canada. (M-50) Illustrated geographical articles 1,000-3,000. William J. Megill. 3c up. Pub.

Connecticut Circle, 302 State St., New London, Conn. (Bi-M-50) Articles and photos relating to Connecticut, Connecticut history, and Connecticut people. Harry F. Morse. 1c up, photos \$2 up.

The Desert Magazine, Palm Desert, Calif. (M-35) Illustrated features, preferably in first person, from the desert Southwest on travel, nature, mining, archeology, history, recreation, exploration, personalities, homemaking, desert gardening, Indians, semi-precious gem fields; maximum 2,500. Must have the "feel" of the desert country. Photos essential with contemporary material. Eugene Conrotto, Ed. 2c up. Photos \$3-\$5. Acc.

Down East Magazine, Camden, Maine. (10 times a yr.-50) Essays to 2,500; articles marine, historical, character to 2,500; anecdotes. Photographs. No verse. All material must be directly related to Maine. Duane Doolittle. \$30-\$50 for pieces 2,000-2,500, anecdotes, etc., \$5 up. Acc.

Empire Magazine, Denver Post, 650 15th St., Denver 1, Colo. (W-15, with Sunday Denver Post) General interest features 250-2,000 on personality, outdoors, true crime, domestic, authentic history; verse to 20 lines; fillers; photo-features; cartoons. All material must have strong Western peg. H. Ray Baker. 1 1/2c up; photos \$5. Acc.

Frontier, 1256 Westwood Blvd., Los Angeles 24, Calif. (M-35) Liberal viewpoint on affairs in the Western states, especially California. Journalistic reports around 2,500; occasional profiles; high quality required. Phil Kerby, Editor. 1c up. Pub. Query.

The Montrealer, 146 Bates Rd., Montreal 26, Canada. (M-25) Quality fiction, 1,200-4,000. Cartoons. Satirical or humorous pieces that can hold the attention of a cosmopolitan readership. Gerald Taaffe, Editor. Varying rates. Pub.

New Mexico Magazine, Santa Fe, N. M. (M-25) Illustrated articles on New Mexico and pertinent southwest. Articles 1000-1200 words. George Fitzpatrick. \$15-\$35 an article, 4x5 transparencies, for color section, New Mexico subjects only, \$25.

Ohioans: of Ohio and Ohioans, 1109 Ohio Depts. Bldg., Columbus 15, Ohio (O-no charge for single copy) Walter Rumsey Marvin, Managing Editor. Articles about Ohio and Ohioans; up to 1500 words, on literary artistic and cultural themes. Photos only to illustrate articles. No payment. Query.

Ohio Boating, 4175 Nc. High St., Columbus 14, Ohio. Feature articles on Mid-American cruises, factual and how-to stories on use and care of boats. \$2 and up on black and white glossies. 2c word. Pub. James Robey, Ed.

Seattle Times Sunday Magazine Section, Box 1892, Seattle 11, Wash. Features on Pacific Northwest subjects only, 1,000-1,200. No fiction or poetry. Regional picture layouts for roto section. Chester Gibbon. \$15 for unillustrated articles; \$25 with suitable art. Pub.

Sunset, Menlo Park, Calif. (M-20) Largely staff-written. Purchases from West Coast contributors only. Western travel, Western home, Western food, Western crafts. Western gardening, how-to-do-it articles. Acc. Query.

Texas Game & Fish Magazine, Game & Fish Commission, Austin, Texas. (M) L. A. Wilke, Editor. Articles, 1500 words maximum, about Texas only. Photos about \$6. Query. Pub.

Vermont Life, State House, Montpelier, Vt. Illustrated factual Vermont articles. Photos, black and white and color. Arranges photo and article assignments with freelancers at higher than listed rates. Walter Hard, Jr., 2c. Before pub.

Weekend Magazine, 231 St. James St. W., Montreal, Canada. Magazine section of 34 Canadian dailies and the *Standard*. Limited market for short features of Canadian interest. Fillers. Photo features, including color. Acc. Query on articles.

Westways, 2601 S. Figueroe St., Los Angeles 54, Calif. (M-25) Articles 300-1,2000, photos of out-of-doors, travel, natural science, history, etc., in 13 Western states, British Columbia, Alberta, Mexico. Verse. Cartoons, Patrice Manahan, Editor. 8c, cartoons \$10. Photos \$7.50. Acc.

Sports, Recreation

The American Field, 222 W. Adams St., Chicago 6. (W-25) Short stories 1,000-1,500. Articles on hunting upland game birds with pointing dogs, to 3,500. Also on breeding pedigreed pointing dogs and training shooting dogs. Photos. W. F. Brown. Rate varies. Acc.

The American Rifleman, 1600 Rhode Island Ave., Washington 6, D.C. (M-40) Hunting and shooting material; small arms, marksmanship instruction, gunsmithing, etc. Also articles dealing with military small arms and small arms training. No fiction or verse. Walter J. Howe, 5c up, photos \$6. Acc. Writer's and Photographer's Guide available to prospective contributors.

The AOPA Pilot, Box 5960, Washington 14, D. C. A magazine of the Aircraft Owners and Pilots Association. Human interest factual articles on civilian non-airline flying; first-person and how-to articles especially desired. Also features 100-300 built around a single photograph. Max Karant, Editor; Charles P. Miller, Managing Editor. 5c, photos and sketches \$5-\$10. Acc. Query.

Arabian Horse News, Box 1009, Boulder, Colo. (M-exc. January and July-50) Articles, verse, fillers, photos, cartoons, dealing with Arabian horses. Thomas Y. Funston. No payment.

The Blood-Horse, P.O. Box 1520, Lexington, Ky. (W-20) Articles in breeding and racing of Thoroughbred horses. Warren Schweder. Articles \$20 up, photos \$5 up. Acc.

Car and Driver, One Park Ave., New York 16. (M-50) Karl E. Ludvigsen. Extremely interested in sound short stories dealing with the world of the automobile. Stories must stand up to rigorous technical scrutiny of knowledgeable audience. Good humor is also very rare in this field. 2000 words. Profiles on outstanding automotive personalities. These should emphasize

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Car Craft Magazine, 5959 Hollywood Blvd., Hollywood 28, Calif. (M-25) Photo coverage on all automotive subjects with emphasis on restyling and customizing; also hot rod coverage. Dick Day. \$20-\$30 a page, photos \$5. Acc. Query.

Field & Stream, 383 Madison Ave., New York 17. (M-35) Illustrated camping, fishing, hunting articles, 1500-3000. Hugh Grey. 10c up. Acc. Robert I.

Flying, One Park Ave., New York 16. (M-35) Robert I. Stanfield, Editor. Edited for people who are active in aviation. Covering personal, business, military and transport areas, including fixed-wing and rotary-wing aircraft, and both piston and turbine powerplants, plus nav/com and support equipment, airport operations, how-to, personal experiences, travel, etc. Articles covering above, and including air and ground operations, developments, new aircraft and equipment, run from 500 to 2500 words. Black & White photos from \$10; transparencies from \$75. Articles from \$50 to \$300. Payment on acceptance. **Grit & Steel**, Drawer 541, Gaffney, S. C. (M-25) Miss Sara Ellen Culbertson. Articles, photos, cartoons, cartoon ideas, pertaining to game fowl exclusively; fiction. Rates a matter of correspondence.

The Gun Digest, Box 9060, Chicago 9. (A-\$3.95) John T. Amber, Editor. Technical articles on firearms, shooting, hunting, and related subjects; historical material relating to firearms, from 1-page fillers to definitive treatises. Cartoons. Photos. Varying rates averaging 4c-6c, cartoons—\$5-\$10, photos—\$7.50 Acc. Query.

Guns Magazine, 8150 Central Park Ave., Skokie, Ill. (M-50) E. B. Mann, Editor. R. A. Steindler, Managing Editor. Articles 1500-3000 on all aspects of gun sport; articles on prominent shooters, designers, or other persons important in the gun game. Controversial topics provided they have authenticity and reader interest; shooting tips and techniques. Photos. Cartoons. 5c, cartoons \$10, photos \$5. Pub. Query.

Hot Rod, 5959 Hollywood Blvd., Los Angeles 28, Calif. (M-25) Bob Greene, Ed. Hot rod features and automotive how-to-do-it, 300-1000. Cartoons, Photos. Good rates, pictures \$15-\$20. Acc. Query.

Motor News, 139 Bagley Ave., Detroit 26, Mich. (M-25) William J. Trepagnier. Outdoor adventure and travel articles. Photos. Covers U.S. but is especially interested in Michigan and nearby states. \$50-\$100. Acc.

Motor Trend, 5959 Hollywood Blvd., Hollywood 28, Calif. (M-25) Don Werner, Ed. News and photos of new developments and trends in the automotive and automotive accessory fields. Photo stories of special-purpose cars. Articles \$150 up. Cartoons \$10-\$25, photos \$10. Acc. Query advisable.

National Motorist, 65 Battery St., San Francisco 11, Calif. (Bi-M-25) Jim Donaldson. Articles of 500 and 1100 words on anything that would be of interest to the average motorist who lives in California and does most of his motoring on the Pacific Slope. Articles on the car, roads, interesting people and places in the West or in the history of the West, interesting group activities, hunting, fishing, outdoor life, animals. Black & white photos for illustration. 8c, photos \$5-\$8. Acc.

Outdoor Life, 355 Lexington Ave., New York 17. (M-35) Profusely illustrated articles to 3,500 on dra-

matic, humorous, and adventurous phases of fishing, hunting, etc. Both black and white and color photos. News articles to 3,000 of topical interest to sportsmen. How-to articles on outdoor activities. Odd adventures and exciting personal experiences in the outdoors. Accounts 500-1,000, of true personal experiences exciting or dangerous, for retelling in cartoon strip form. Photo stories. William E. Roe, Editor. Top rates in the field. Acc.

The Rudder, 575 Lexington Ave., New York 22. (M-60) Illustrated how-to-do-it articles on every phase of pleasure boating. 2,000. Boris Lauer-Leonard. Varying rates, photos \$5 to \$25. Acc.

Skating Magazine, 30 Huntington Ave., Boston 16, Mass. (8 times a yr.-50) Official publication of the U.S. Figure Skating Association. Articles, mostly instructive, dealing with technical aspects of ice figure skating. 700-1,500. Theresa Weld Blanchard. No payment.

Ski Magazine, Hanover, N. H. (Six issues October through March-50) Articles 400-2,000 on ski trips, controversial subjects, techniques, equipment, resorts, personalities. Humor; fillers about skiing. Cartoons. John Henry Auran. 3c-10c, photos \$5-\$10. Acc.

Skilling News Magazine, 7190 W. 14th Ave., Denver, Colo. (M-Oct. through March) Short stories, short shorts, articles, photo features, verse, cartoons, all relating to skiing. Stories and articles \$25 up, cartoons \$5-\$10 per panel, photos \$7.50 ea. for black and white glossy 8x10, \$50 per page for photo feature, \$100 for color transparency accepted for cover use. Acc. Bob Parker, Editor.

Skipper, 2nd St. at Spa Creek, Annapolis Md., (M-35) Outstanding sea fiction 3,000-5,000. Articles 2,500-3,000 with human interest approach to boating, cruising, racing, boats, ships, and the sea. Interested in controversial materials if fair and documented. Photographs and photo essays. H. K. Rigg, Editor. 3c up, photo \$7.50 up. Pub., except by special arrangement.

Sports Afield, 959 Eighth Ave., New York 19. (M-25) Some short fiction used to 3,000 words, related to field sports; picture stories, articles, how-to-do-it features, to 2,500; fillers. Particularly interested in color transparencies that show action; prefer minimum 2 1/4 x 2 1/4 but can use 35 mm. Ted Kesting. Payment by arrangement. Acc.

Sports Illustrated, Rockefeller Center, New York 20. (W-25) Robert Creamer. Articles 1200-2500 people, events, trends in sports news; or nostalgic stories for yesterday column—\$250 up. Long articles (5000)—sports personality, controversy, travel, adventure—\$7.50 up. Acc. Query.

Sportsman Magazine, 655 Madison Ave., New York 22. (Q-35) Short stories 2,000-4,000. First person, true rugged, dramatic, hunting and fishing articles; also photo stories of same type. Cartoons, animal photos. Noah Sarlat. To \$300, pictures to \$25. Acc. Query. Inventory full for a while.

Turf and Sport Digest, 511 Oakland Ave., Baltimore 12, Md. (M-50) Short stories with racing background (one a month) 2000-3500 Articles 1500 to 3,500 on racing, biographies of racing people, methods of play. Photos of Thoroughbred racing, including transparencies for covers. Crossword puzzles. Raleigh S. Burroughs. 1c up, puzzles \$10, photos \$5. Kodachromes \$75-\$100. Pub.

Yachting, 205 E. 42nd St., New York. (M-50) Factual yachting material power and sail), cruise stories, and technical articles on design, mechanical, etc., 2,000-4,000. Photos containing unusual yachting features. Critchell Rimington. 3c up. Acc.

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